

Carl Crandall

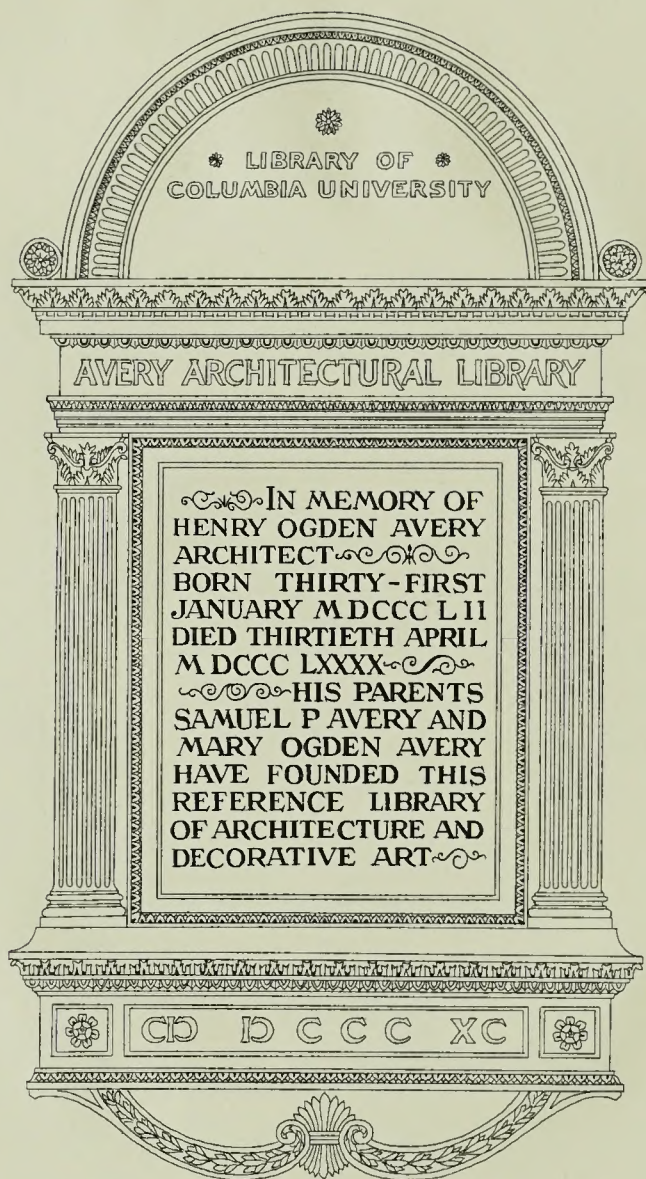
A HOUSE OF BRICK

FOR TEN THOUSAND DOLLARS



CLASSICS - HOUSE

749463



A House of Brick

FOR TEN THOUSAND DOLLARS

A plea for the greater use of brick
in our domestic architecture; for
a material which combines beauty,
durability, and economy; a material
which seems to bespeak the house
enduring—the home beautiful.

PRICE, FIFTY CENTS

Published for
THE BUILDING BRICK ASSOCIATION OF AMERICA



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BOSTON

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BY

THE BUILDING BRICK ASSOCIATION OF AMERICA

Fourth Edition

A House of Brick

FOREWORD

A NEW era in American home building is at hand — in fact we have already entered upon it. It is an era in which the talents of the architect will play a part as perhaps never before in the history of our country — and this is as it should be.

By reason of his training, his intimate knowledge of the best which has been done — his ability to wisely counsel the home builder in the arrangement of plan, the installation of equipment, the selection of materials — and to clothe all with a design which shall be at once expressive of its purpose, fitting to its environment, wholesome in its art, and possessing a charm which will increase with age — the work of the architect becomes coefficient with the true development of a rational, refined, and lasting home architecture.

It is perhaps fortunate that many of the houses which have come into existence during the last half dozen decades were built of perishable wood, for they bear the tell-tale stain of the lowest ebb of the art of home building in this country.

This architectural indigestion is not our only legacy, however, for we may well pride ourselves on and draw an inspiration from the houses which were built at a time when a new nation was being built, and which are found scattered along the Atlantic seaboard from Portsmouth to Atlanta. In their simple dignity they are expressive of that wholesome refinement which one likes to associate with the word home. That they are preserved to us to-day is due to the fact that they were built of brick — and this brings us to the point of our story.

Why not a house of brick? Since one likes to feel himself substantially sheltered; to know that his investment is secure from decay; to sense that here within its imperishable walls the traditions of one generation will be preserved as a priceless heritage for another — why not a house of brick?

Measured by all the standards brick does not fail to appeal, to interest, to hold. As a building material it is amply rich in precedent, economical in initial cost and maintenance, and readily lends itself to the skill of the architect who would weave in lasting form his conceptions of a noble art into a close communion with nature. But the story of brick is better told elsewhere in these pages and it is the pur-

pose of this chapter merely to explain the reasons why this book was published, if they are not already manifest.

The Building Brick Association of America — composed of men who are interested in the manufacture of burnt clay — offered \$1,000 in cash prizes for designs submitted in competition for a brick house to cost approximately \$10,000. The amount of the prize money was divided as follows: First prize, \$500; second prize, \$250; third prize, \$150; fourth prize, \$100.

A house to cost \$10,000 was decided upon as a subject for the competition because it seemed to represent a type between extremes — the small house and the mansion. That the material — brick — is desirable for small houses, or large, is obvious. Again, the subject for competition in order to be of interest to the better class of architectural draftsmen needed to be one which offered a fair opportunity for an expression of their art — otherwise they would have no interest in the problem, considered from the competitive standpoint.

The competition was held through *The Brickbuilder* (an architectural journal), with the result that about one hundred and fifty sets of drawings were submitted. The authors of many of the drawings are men of recognized ability in the architectural profession.

The value of the whole work was further enhanced by the professional standing of the men who gave of their time and talents to judge the competition, they being among the recognized leaders in the practice of architecture.

In awarding the prizes the jury, after careful study, agreed that the first ten designs shown in this book could be built within the limit set — \$10,000. The jury did not, however, pass upon the cost of the other designs shown. Many of the designs would undoubtedly cost more to execute than the amount specified, while others could be built for considerably less. The cost to build would naturally vary with different localities, where prices of materials and labor differ.

The whole purpose of this work, therefore, is not to present an argument in favor of a house of a given size, style, or cost. The designs themselves furnish a variety of suggestions for the large house and the small house. Above all it is hoped they will be received as emissaries of a noble craft, each telling its own story of *A House of Brick*.

Brick—The Ideal Building Material

ARCHITECTURE has been defined as “The art which seeks to harmonize in a building the requirements of utility and of beauty.”

Accepting this definition as a truism, the maker of bricks will challenge every other building material to a comparison of merits as measured by this standard.

Brick—Its Utility

Brick, because of its size and ease of handling, is adapted to every form of construction — large and small.

Brick is imperishable. The earliest records of man are found inscribed on tablets of burnt clay, while everything about them, even the rocks of the “everlasting hills,” has crumbled to dust.

Brick is fireproof, or as nearly so as a building material can be. In its manufacture it is submitted for several days to a white heat and therefore cannot be injured in any ordinary conflagration.

Brick — well made brick — never has to be painted and never requires repairing.

Brick, possessing in the highest degree all these essential requirements of utility, is nevertheless one of the lowest cost building materials in existence.

Brick—Its Beauty

Brick occupies a unique position among the materials available for the creation of beautiful buildings, and this is especially true of the house. An analysis discloses the following interesting points:

Brick is made in small units — one hundred thousand of them show in the exterior walls of many modern buildings. This, together with the varying sizes which can be obtained, makes possible an almost infinite variety of form and pattern — thus giving full scope to the thought, ingenuity, and skill of the designer and the workman.

Brick is made in almost every conceivable color and shade, the permanence of which is unequaled by any other structural material. With the skilful use of these colors the builder adds to his design that living touch which the painter gives to his canvas.

Brick is also unique in the fact that it requires for its structural use a very considerable amount of material of another kind and color — the mortar joint. The mistaken idea has often prevailed that the mortar joint was a blemish and must be suppressed as much as possible or be colored to match the brick. The clever designer of to-day, however, seizes the opportunity afforded by the mortar joint to introduce into his wall another element of color and pattern.

“Texture” as applied to brickwork is as old as the brick wall itself. The very nature of the process of building a brick wall — the bonding together of a lot of small units — gives texture. Like the weaver at the loom, the brick-builder with his units of many colors and sizes weaves a fabric in burnt clay for the protection of mankind.

“Pattern work” is frequently used in brick walls to obtain certain architectural effects. Many of the best examples of brick architecture in England, Holland, and Belgium are noted for their pattern work, as are some of the best examples of brick buildings in America.

Desired effects may be obtained in texture and pattern work with every kind of brick made, regardless of shape, size, or color.

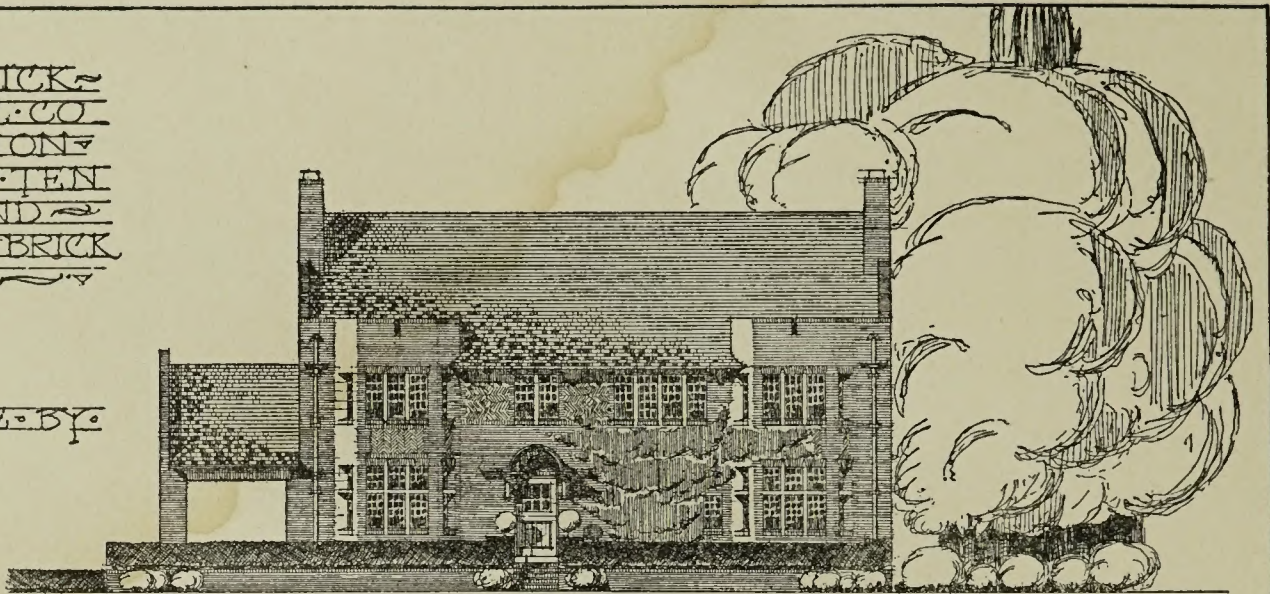
That brick — the material beautiful, durable, and economical — is coming into its own in this country of ours is manifested on every hand.

That the architect is leading the way in this movement is shown by the rapidly increasing number of beautiful houses of brick — beautiful because of their texture or pattern work, their rugged honesty or sweet reasonableness.

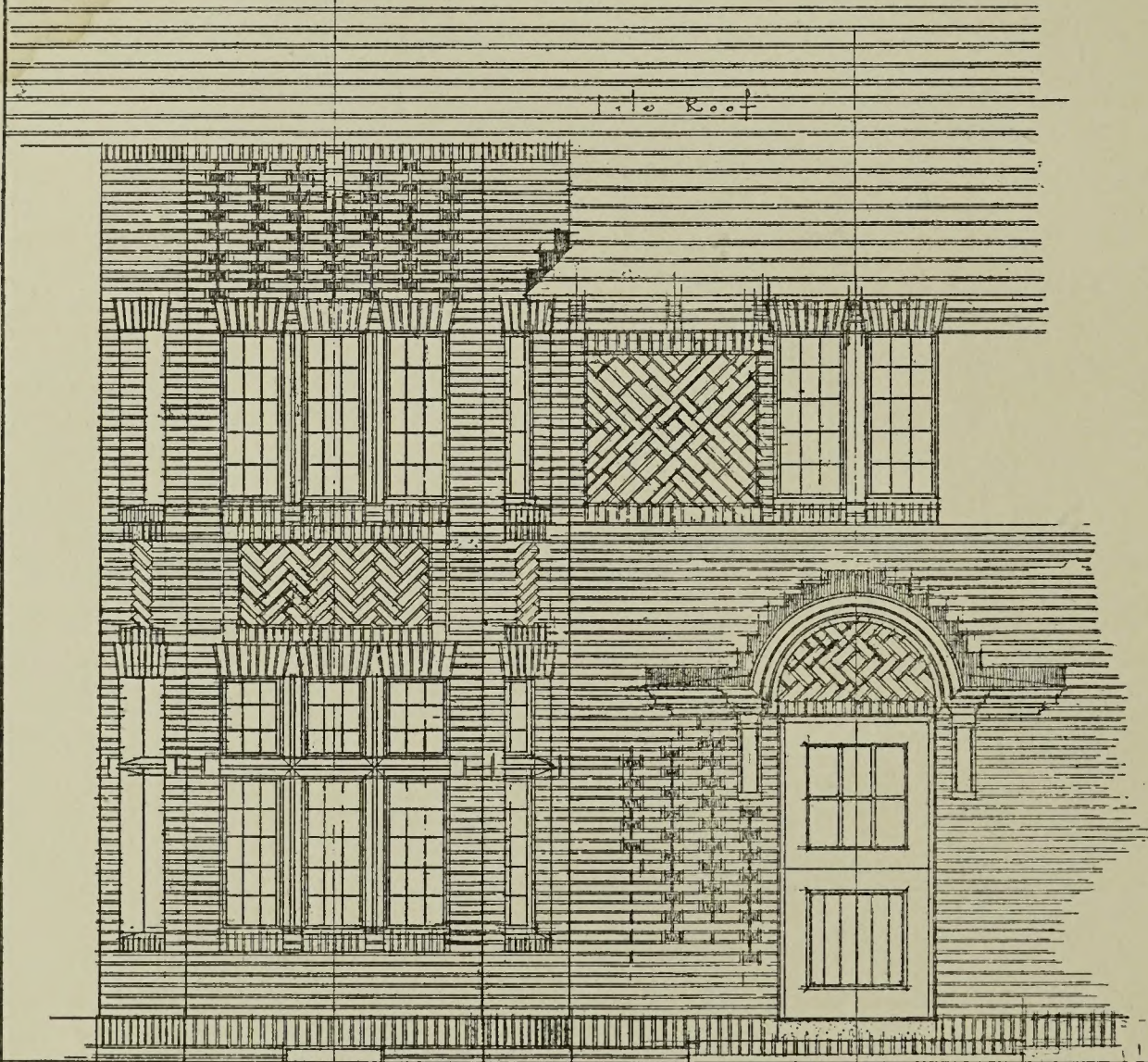
The ultimate test of everything in this world is “Time.” After centuries of competition from every other kind of building material that man has been able to discover or invent, brick stands to-day triumphant — the most useful, the most permanent, the most economical, the most beautiful.

THE BRICK
BOILER CO
MPETITION
FOR A TEN
THOUSAND
DOLLAR BRICK
HOUSE

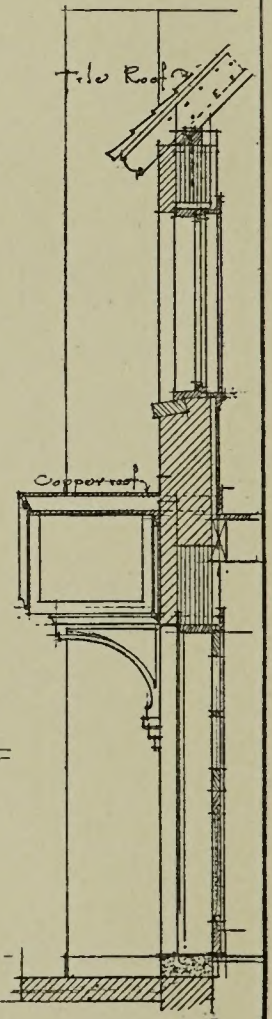
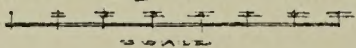
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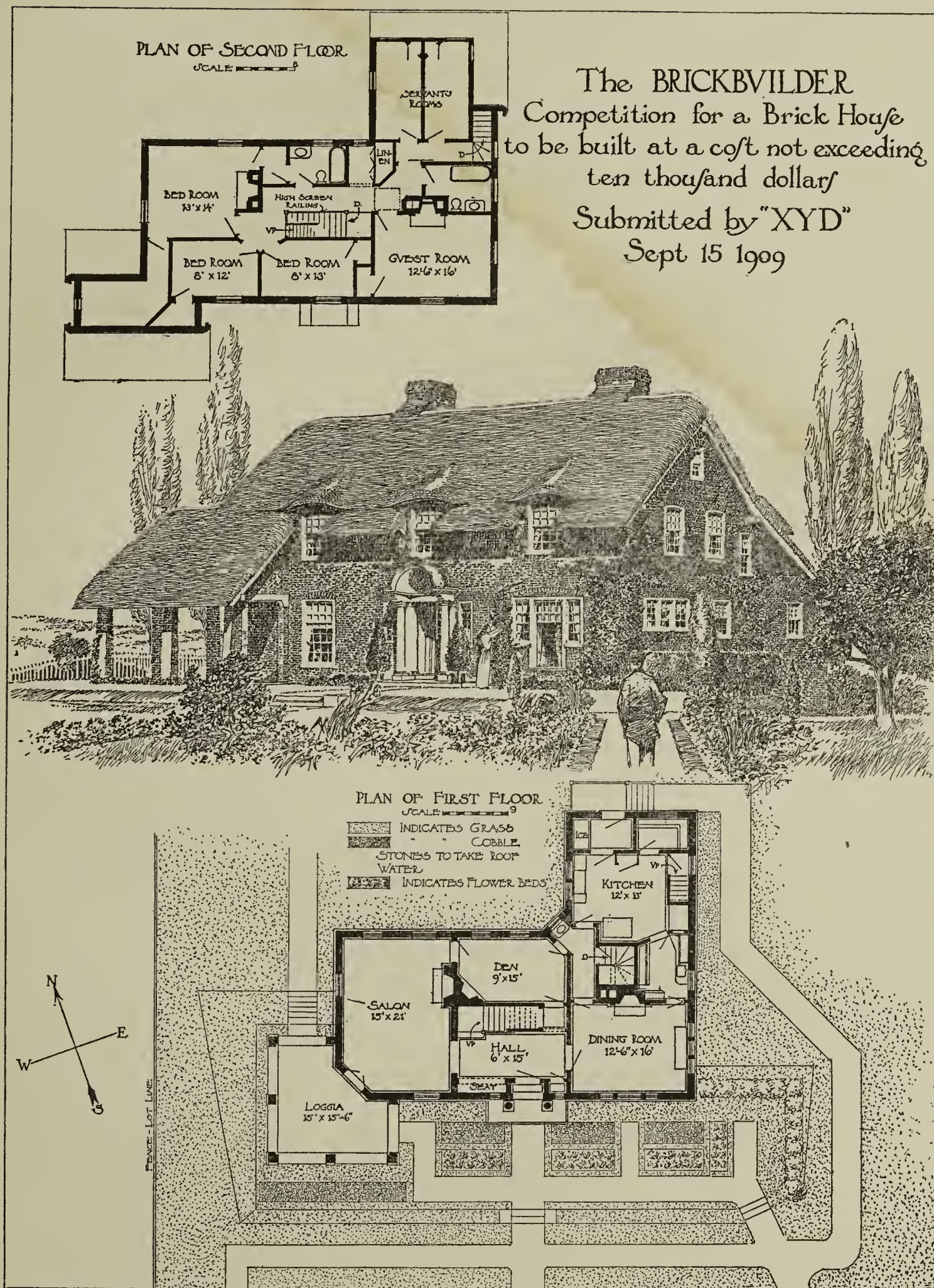
FRONT ELEVATION



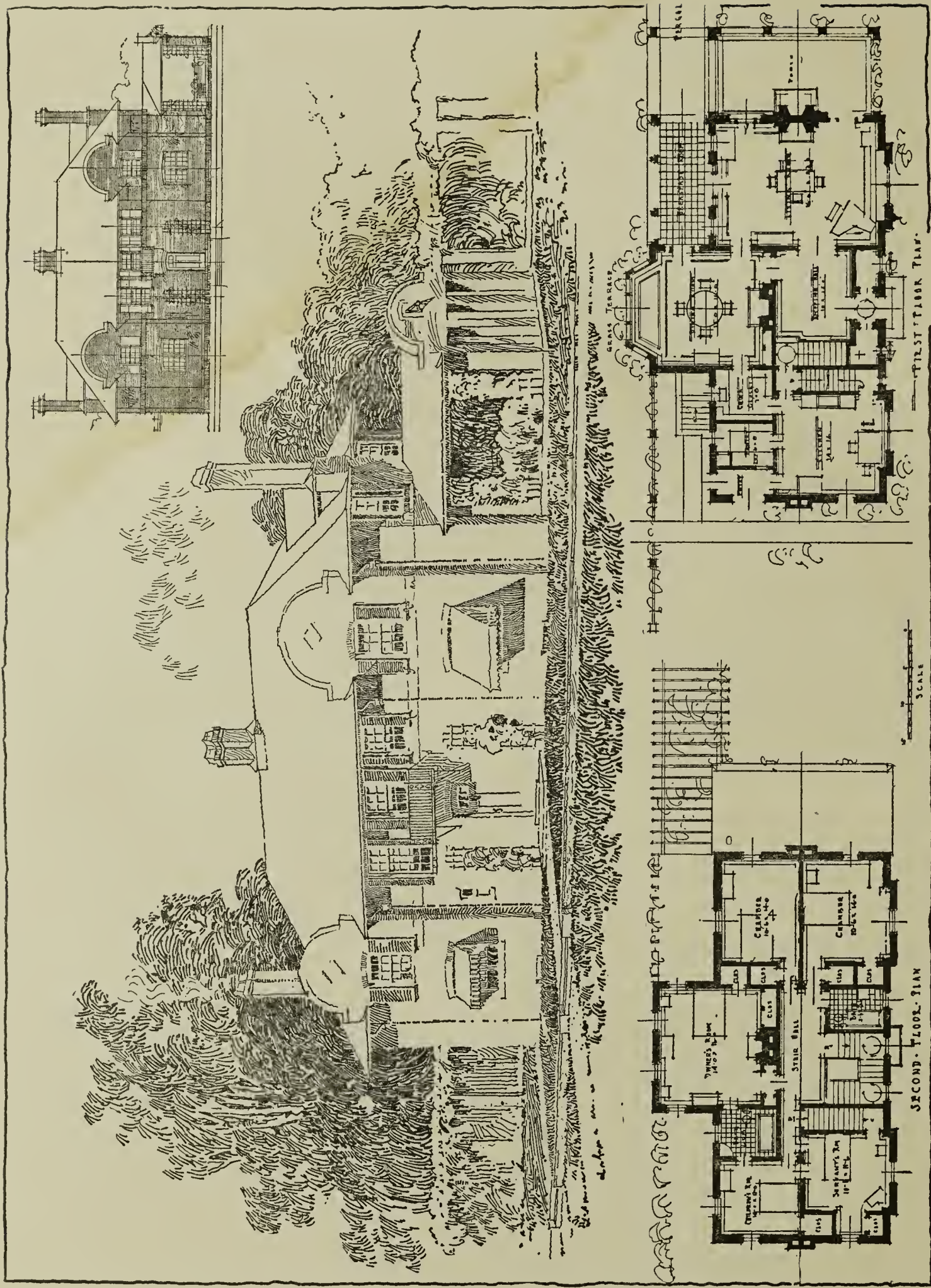
DETAILS



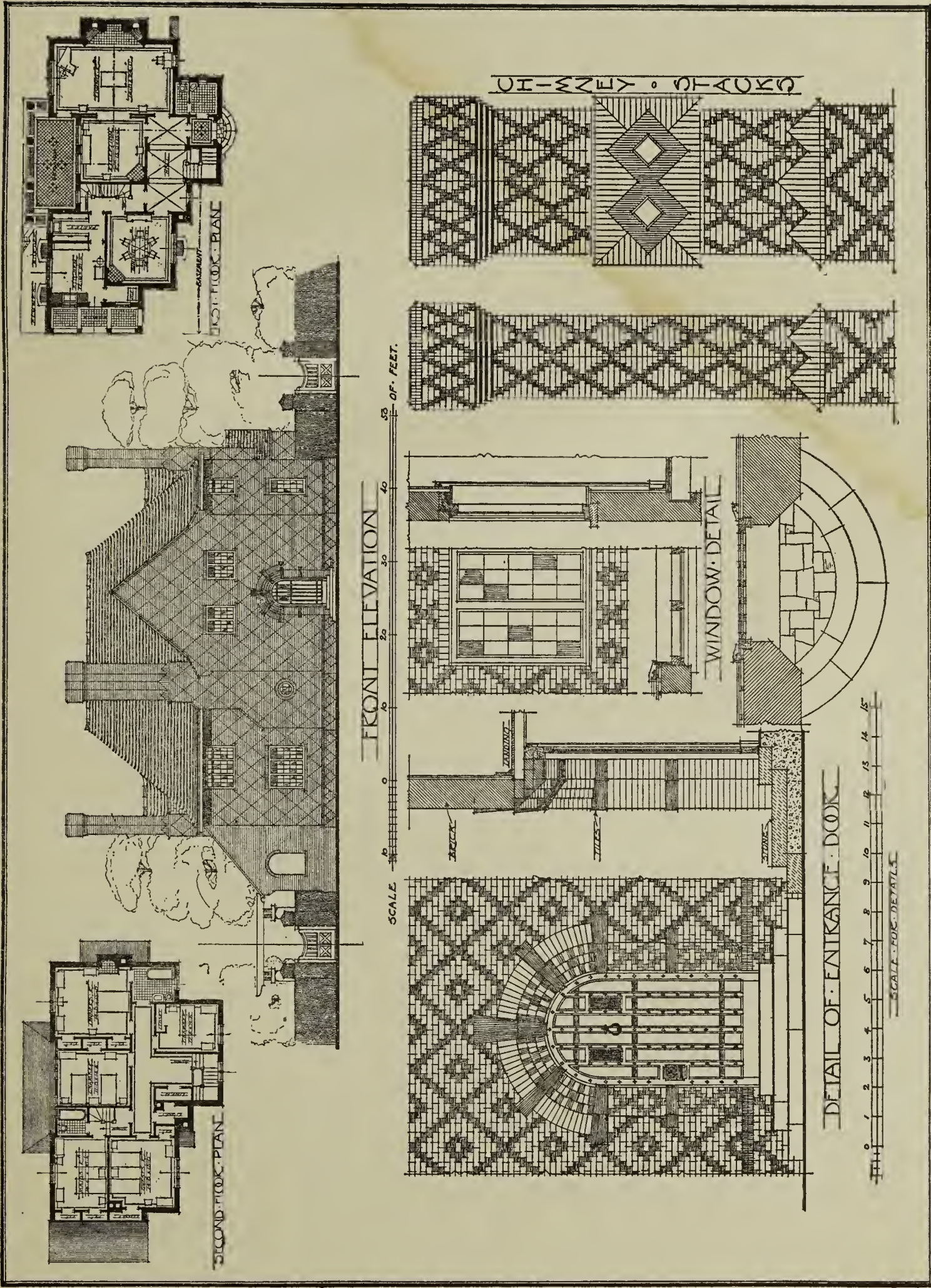
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DETAILS. DESIGN BY ROBERT A. TAYLOR
538 Elm Street, Camden, N. J.



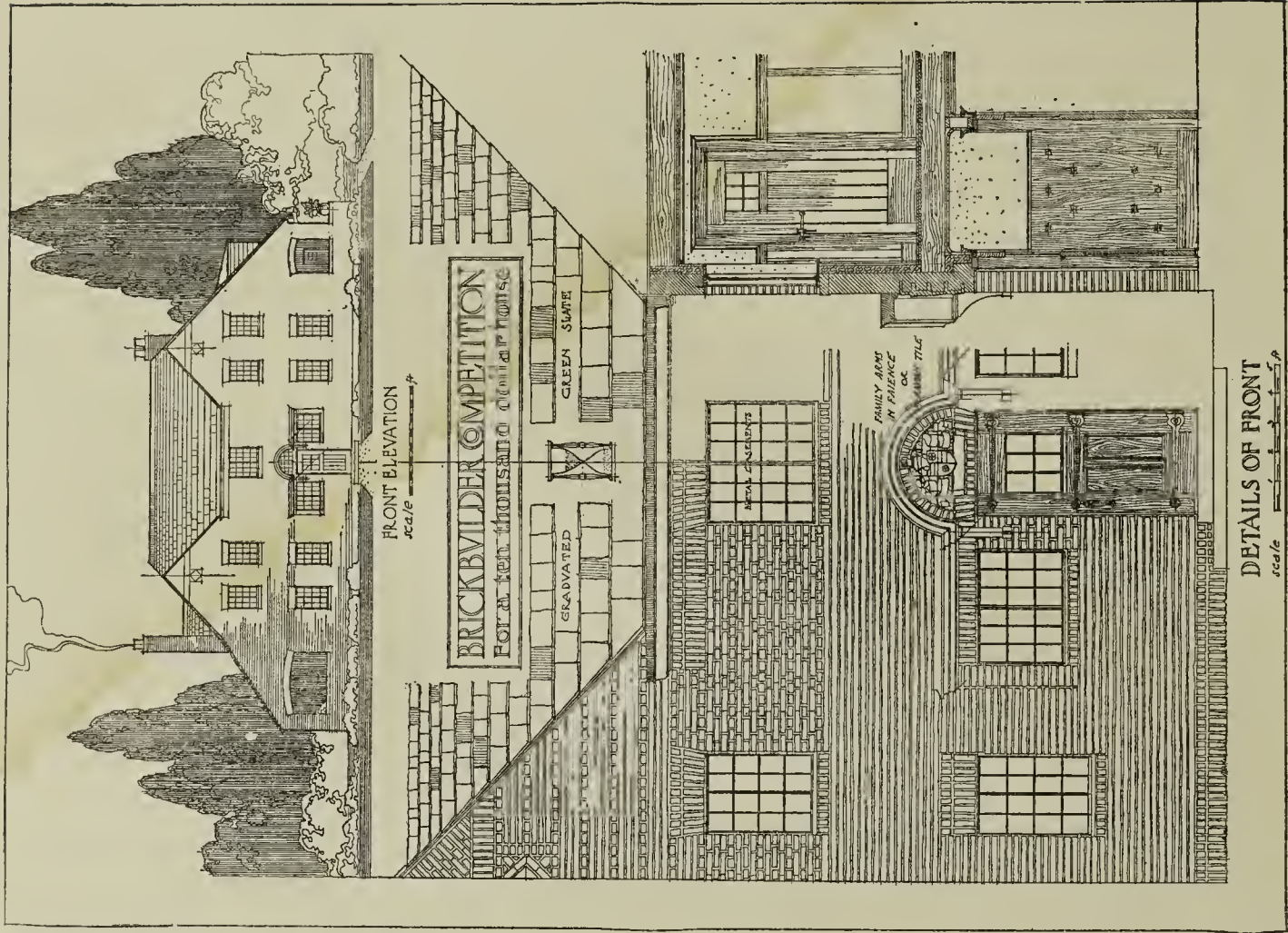
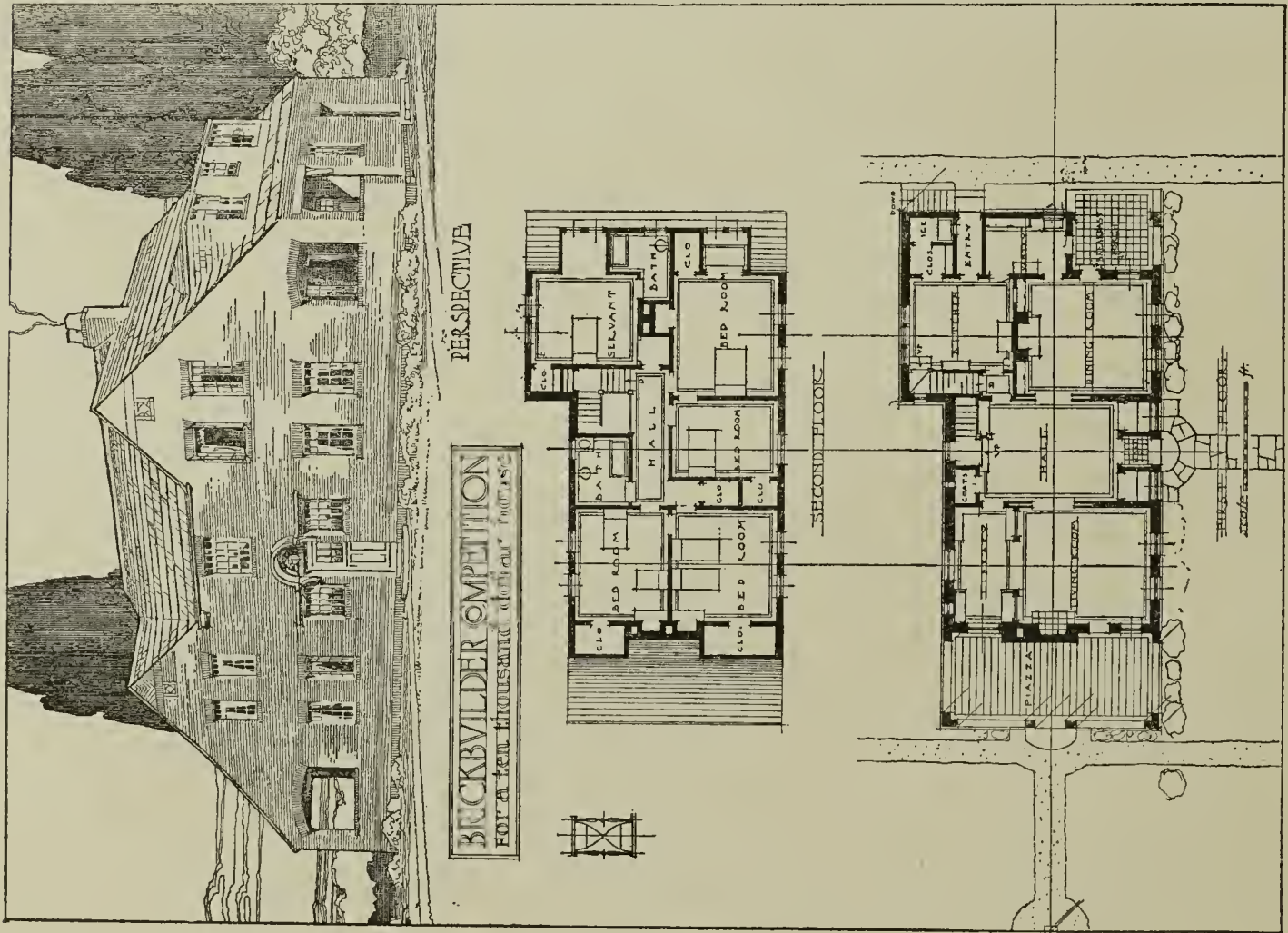
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DESIGN BY WILLIAM D. AUSTIN
50 Bromfield Street, Boston, Mass.



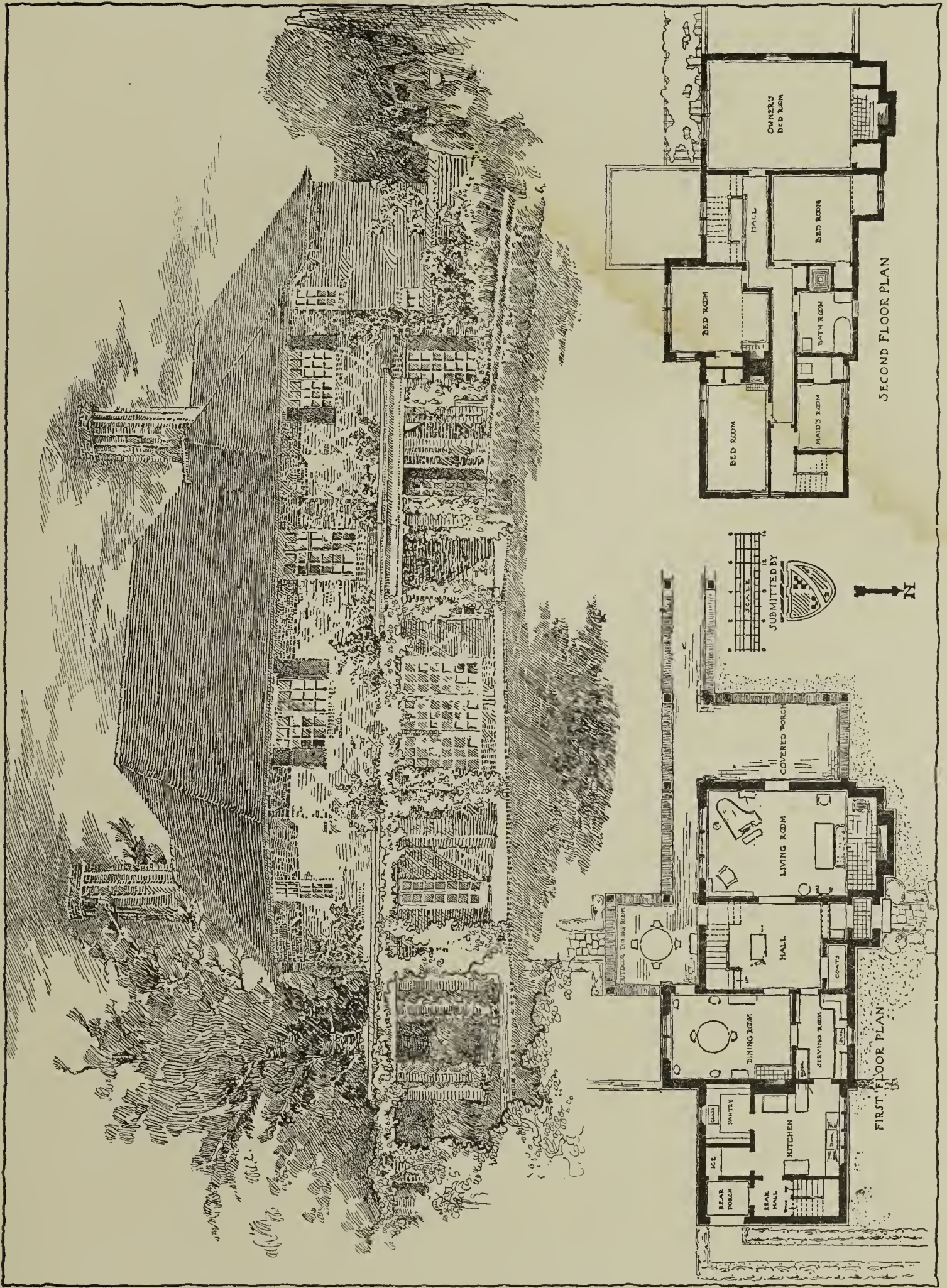
AWARDED THIRD PRIZE
 DESIGN BY CHARLES C. CLARK
 480 Columbus Avenue, Boston, Mass.



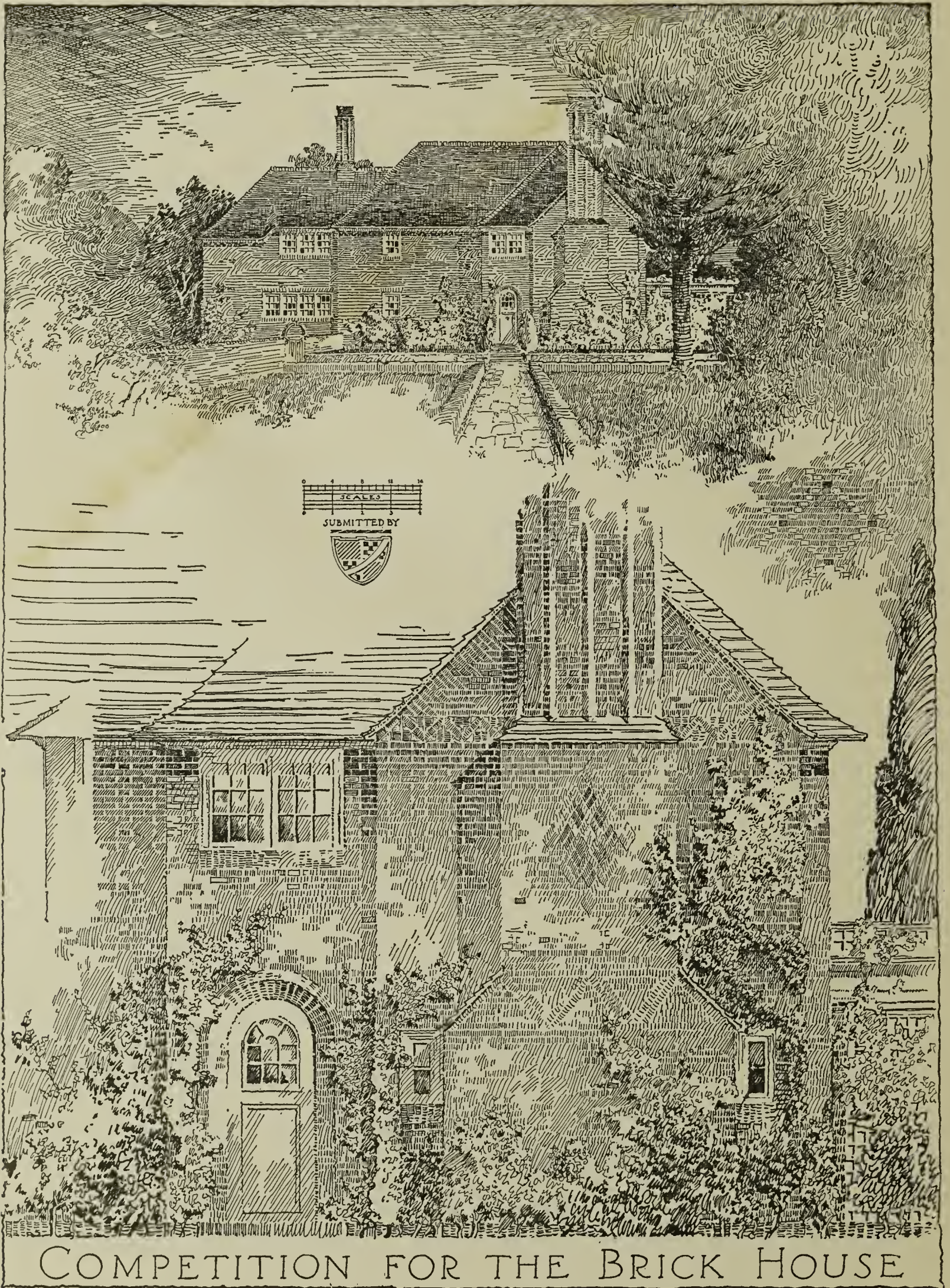
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 DESIGN BY HAROLD J. GRAVENOR
 Architectural Department, Canadian Pacific Railway Company, Montreal, Can.



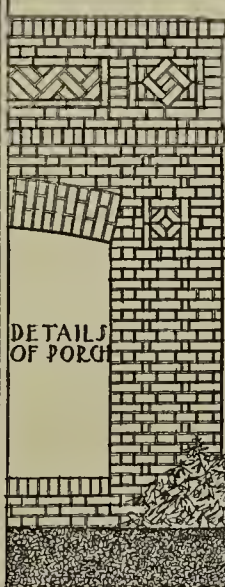
AWARDED FIRST MENTION
DESIGN AND DETAILS BY E. DONALD ROBB
170 Fifth Avenue, New York, N. Y.



AWARDED SECOND MENTION
 DESIGN BY DERBY AND ROBINSON
 20 Beacon Street, Boston, Mass.



AWARDED SECOND MENTION
 DETAILS. DESIGN SUBMITTED BY DERBY AND ROBINSON
 20 Beacon Street, Boston, Mass.



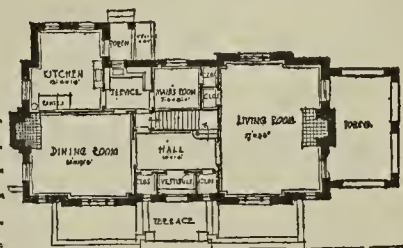
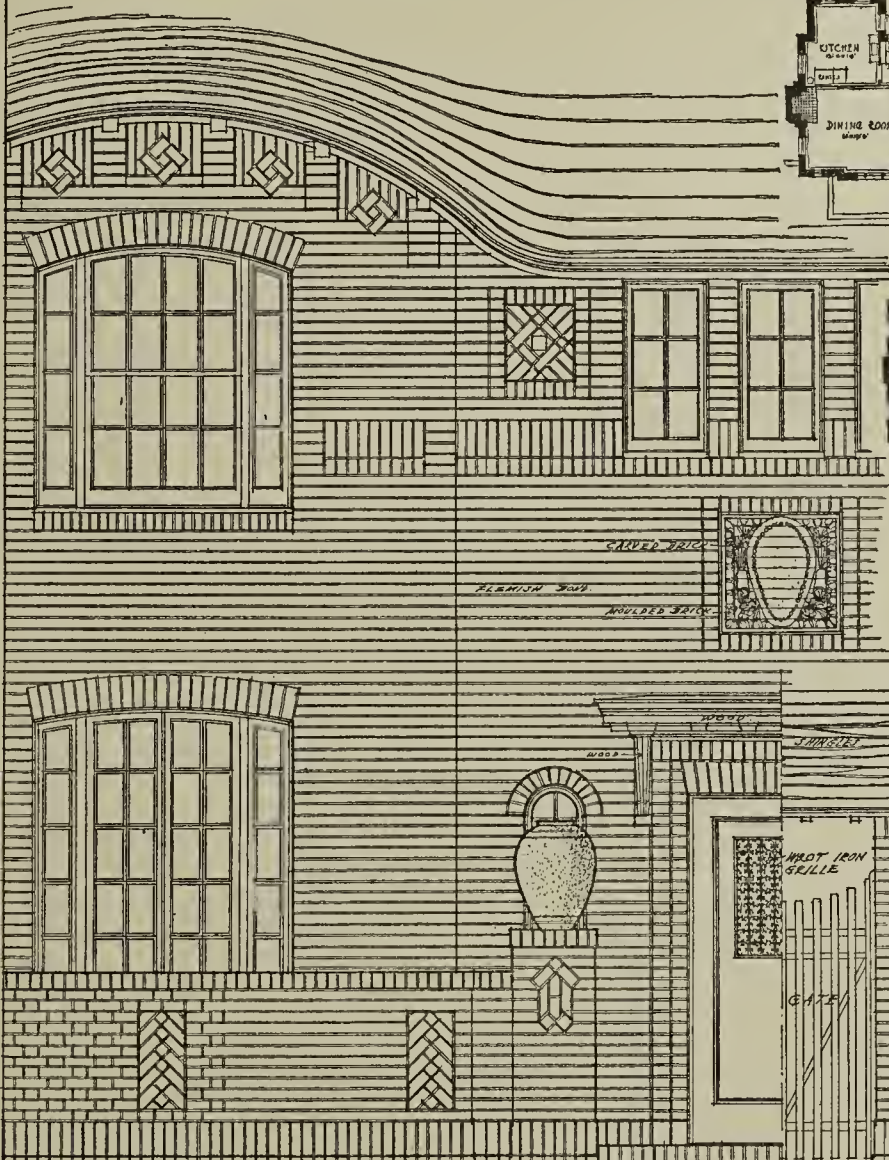
DETAILS
OF PORCH

SUBMITTED
BY ---



· FRONT ELEVATION ·

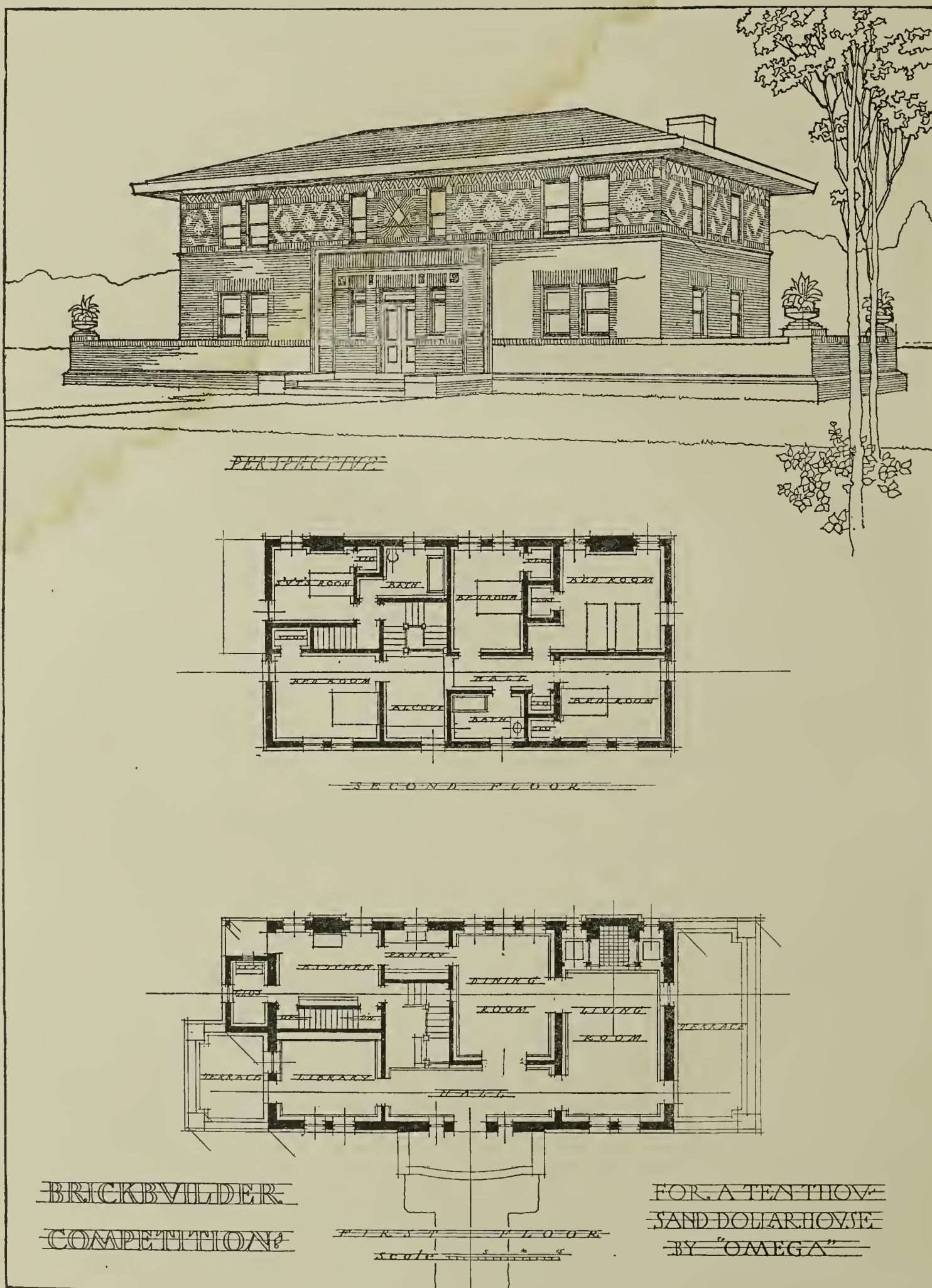
—SCALE—
1" = 1'-0"



SCALE FOR DETAILS
1" = 5'-0"

BRICKBUILDER COMPETITION FOR A BRICK HOUSE

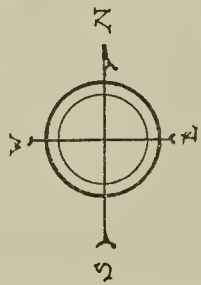
AWARDED THIRD MENTION
DESIGN BY EUGENE WARD
11 East 24th Street, New York, N. Y.



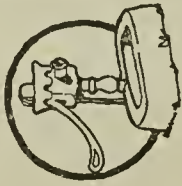
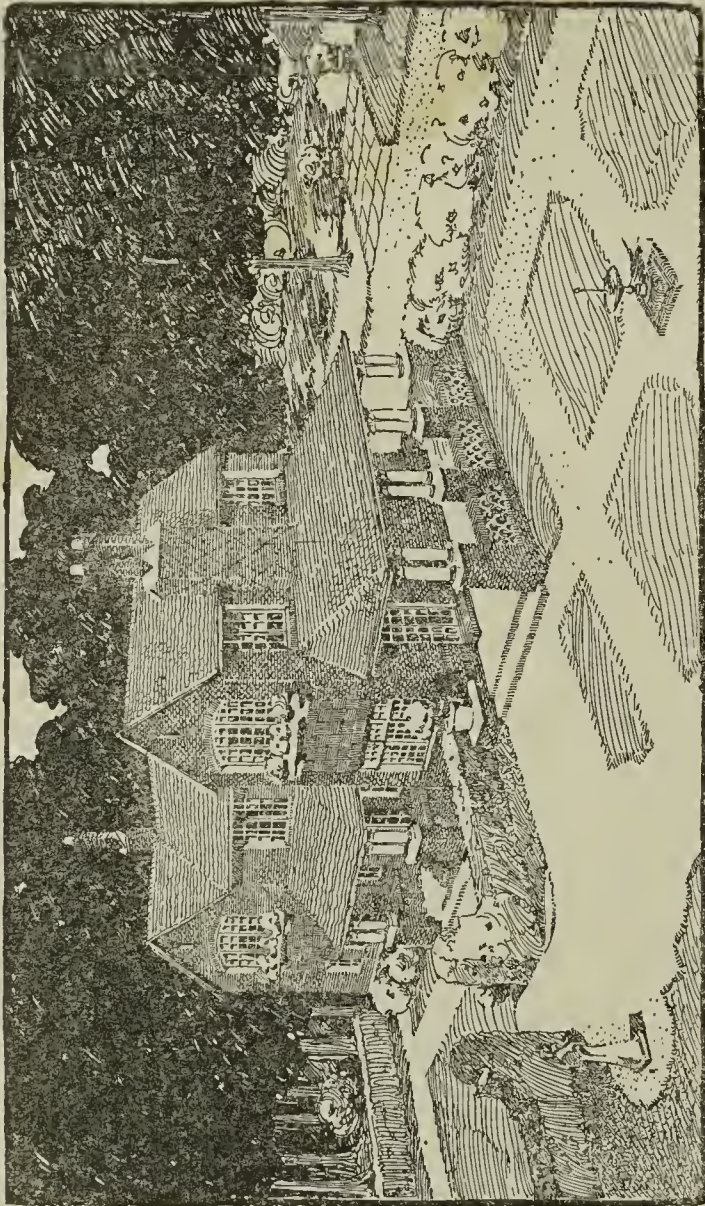
AWARDED FOURTH MENTION
 DESIGN BY D. E. ROBB
 109 Valentine Street, Mount Vernon, N. Y.



AWARDED FOURTH MENTION
DETAILS. DESIGN BY D. E. ROBB
109 Valentine Street, Mount Vernon, N. Y.

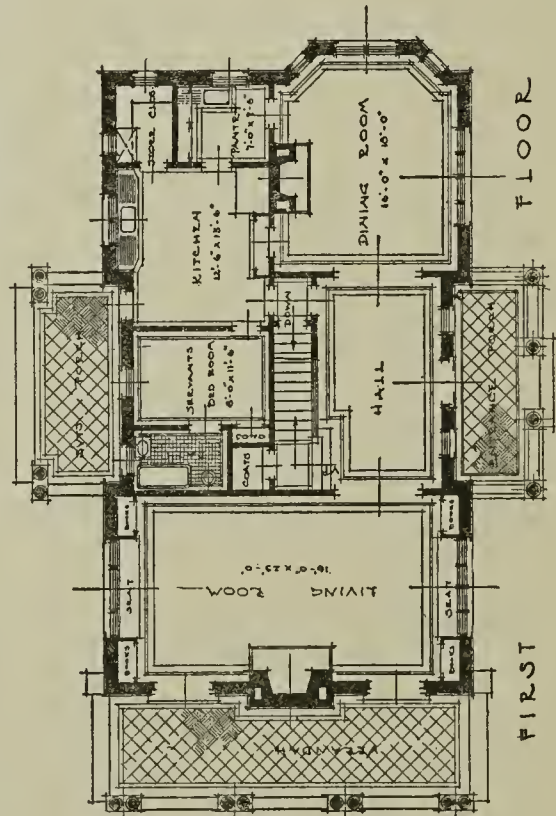


PLANS DRAWN
TO $\frac{1}{8}$ IN ∇ EQ-
VALS 1 FT ∇

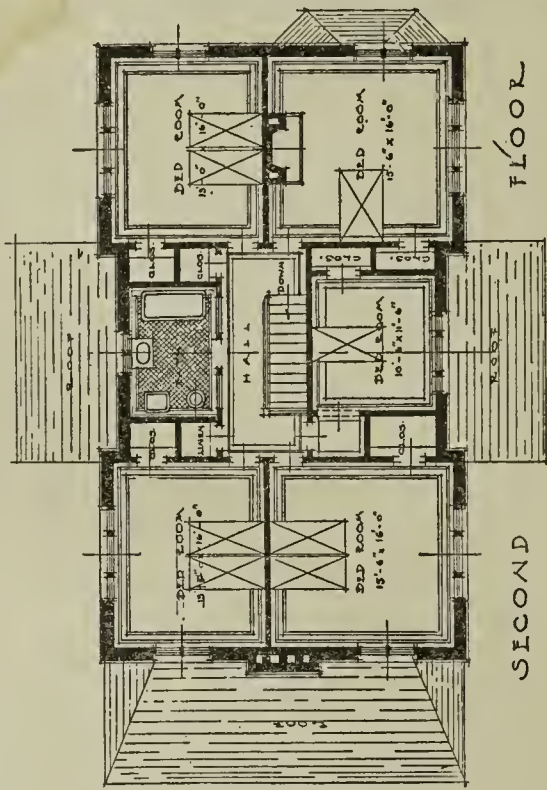


PERSPECTIVE ∇
 $\frac{1}{4}$ IN ∇ EQVALS
1 FT ∇

1 PERSPECTIVE FROM GARDEN ∇



FIRST

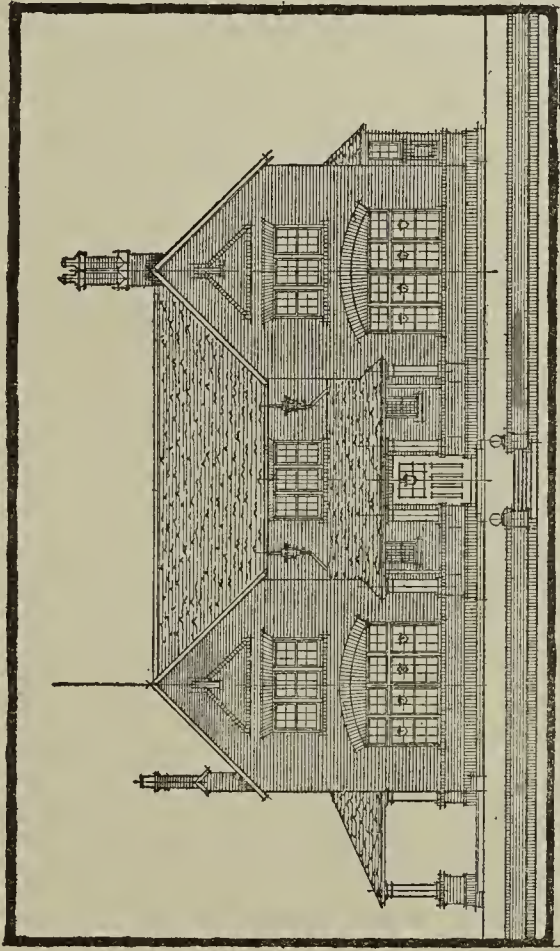


SECOND

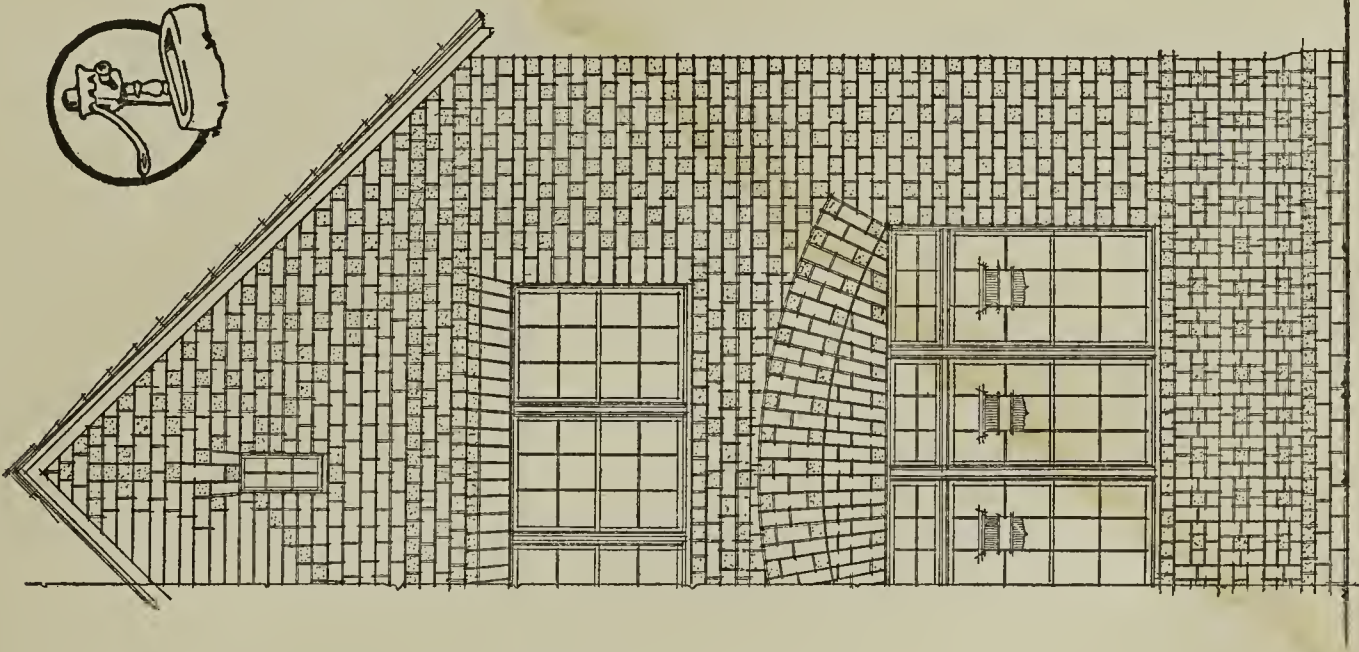
FLOOR

COMPETITION FOR A BRICK HOUSE

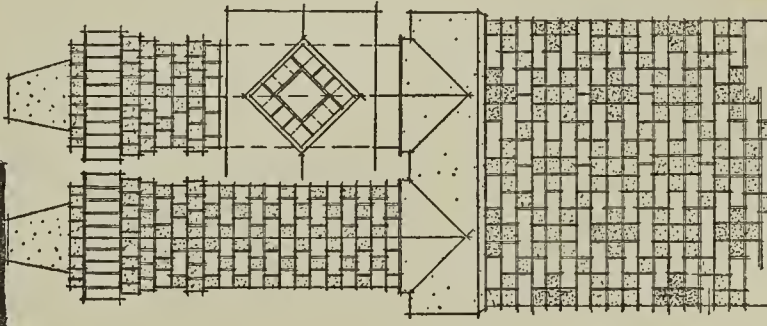
AWARDED FIFTH MENTION
DESIGN BY J. THEODORE HANEMANN
103 Park Avenue, New York, N. Y.



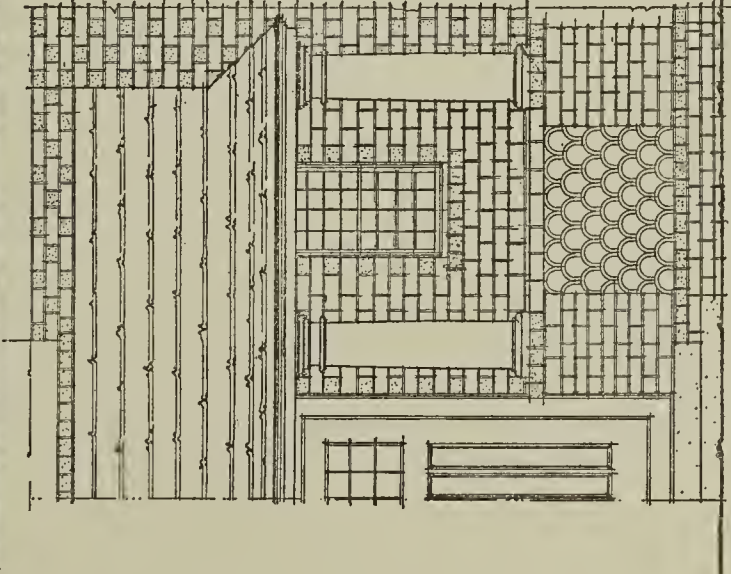
DETAIL
OF
WINGS
FRONT
ELEVATION
SCALE $\frac{1}{8}$ IN
EQUALS 1 FT



A BRICK HOUSE

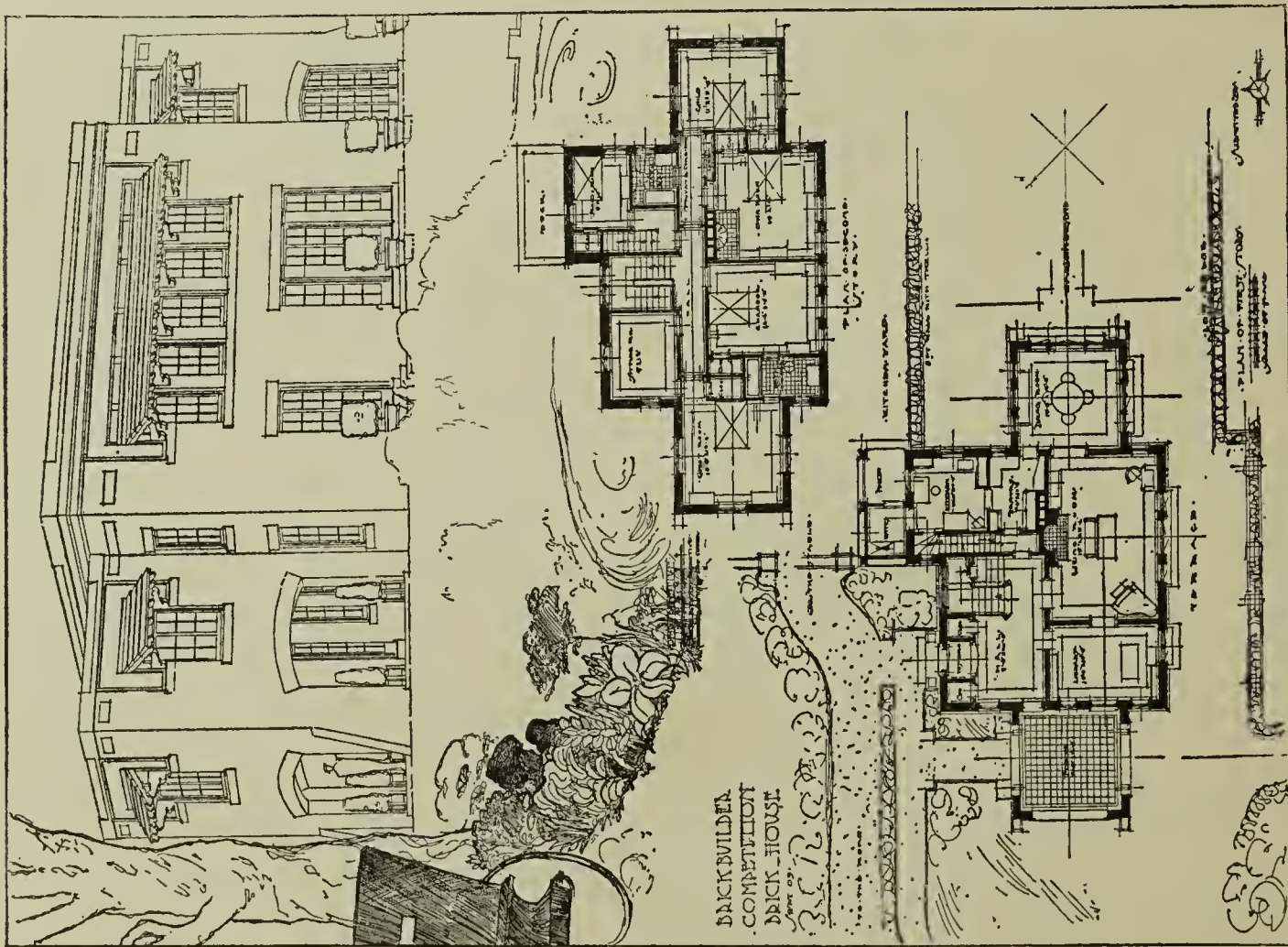
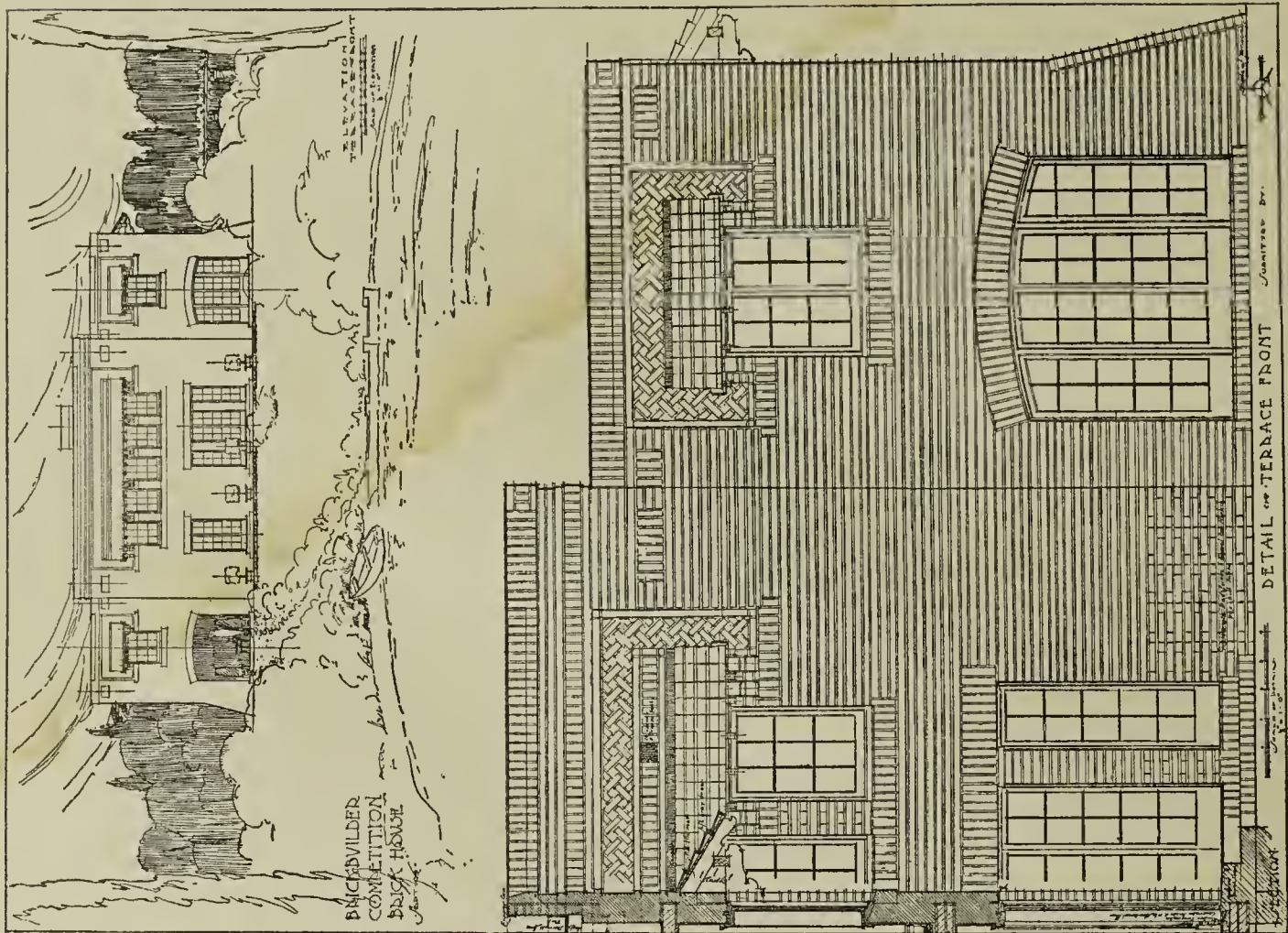


HALF
INCH
SCALE
DETAILS
CHIMNEY
DETAIL
ENTRANCE
PORCH

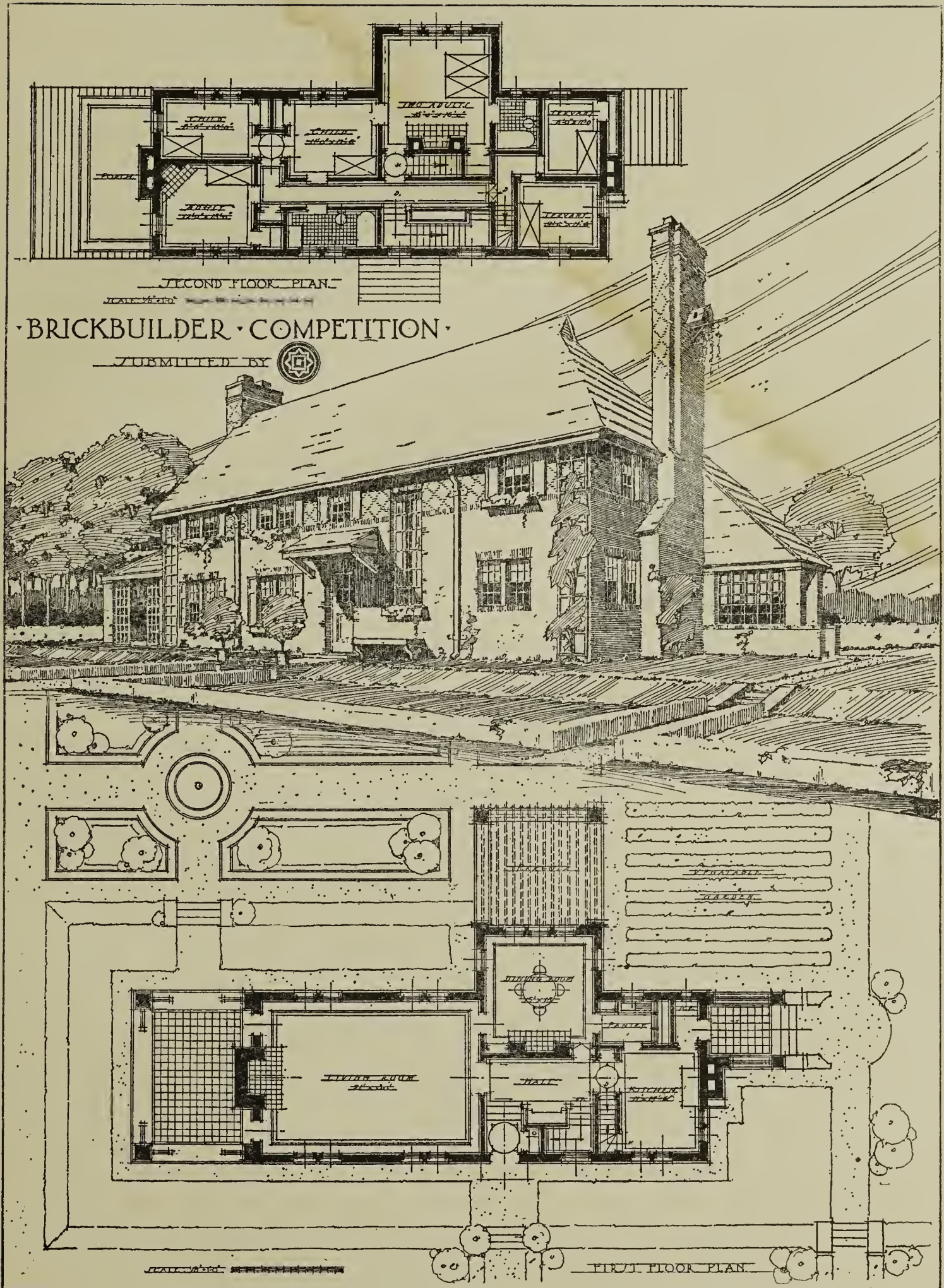


COMPETITION FOR

AWARDED FIFTH MENTION
DETAILS. DESIGN BY J. THEODORE HANEMANN
103 Park Avenue, New York, N. Y.



AWARDED SIXTH MENTION
DESIGN WITH DETAILS BY EDGAR STANLEY
1270 West 105th Street, Cleveland, Ohio



DESIGN BY GEORGE R. KLINKHARDT
360 Sixth Street, Brooklyn, N. Y.

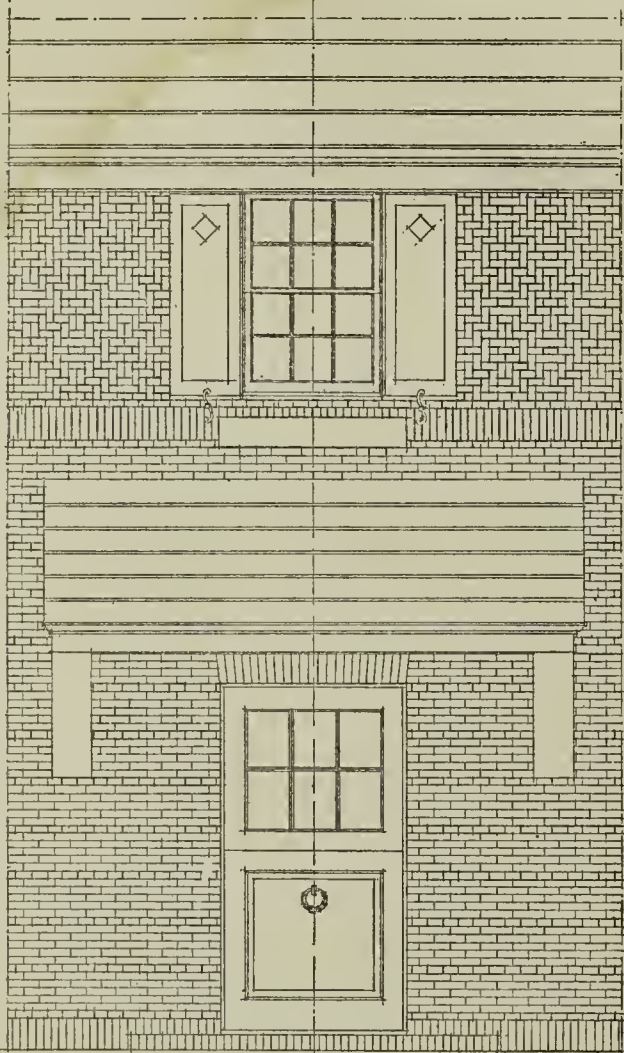
• BRICKBUILDER • COMPETITION •

SUBMITTED BY

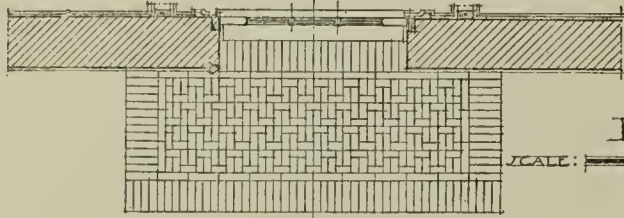


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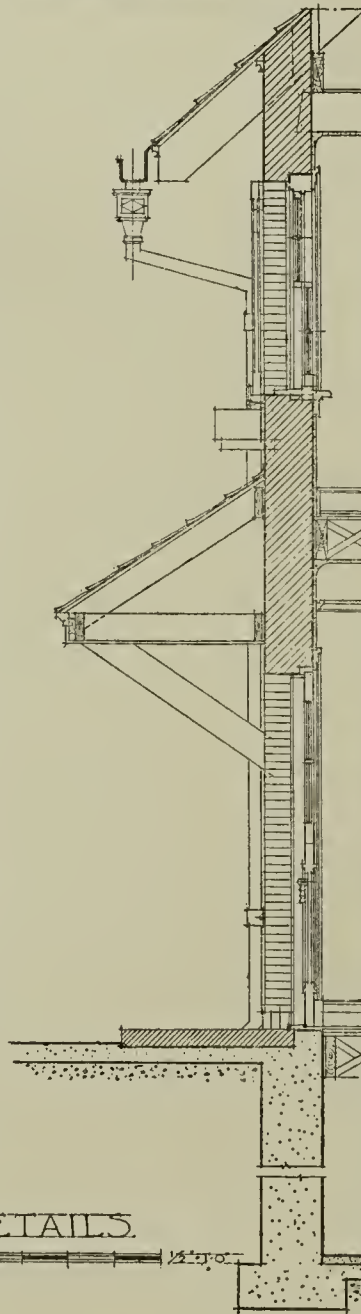
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PART ELEVATION.

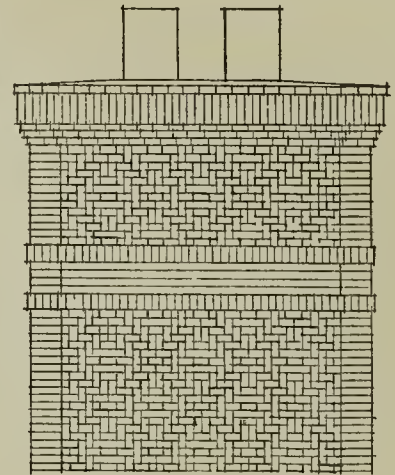


PLAN OF ENTRANCE.

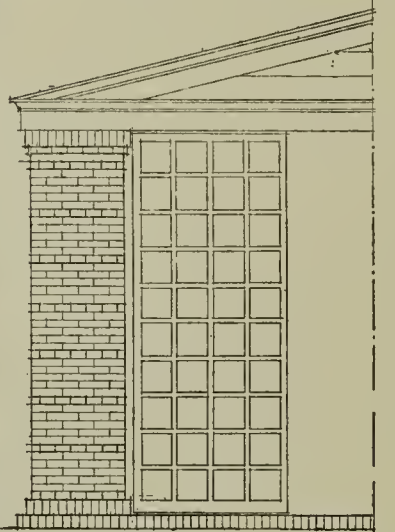


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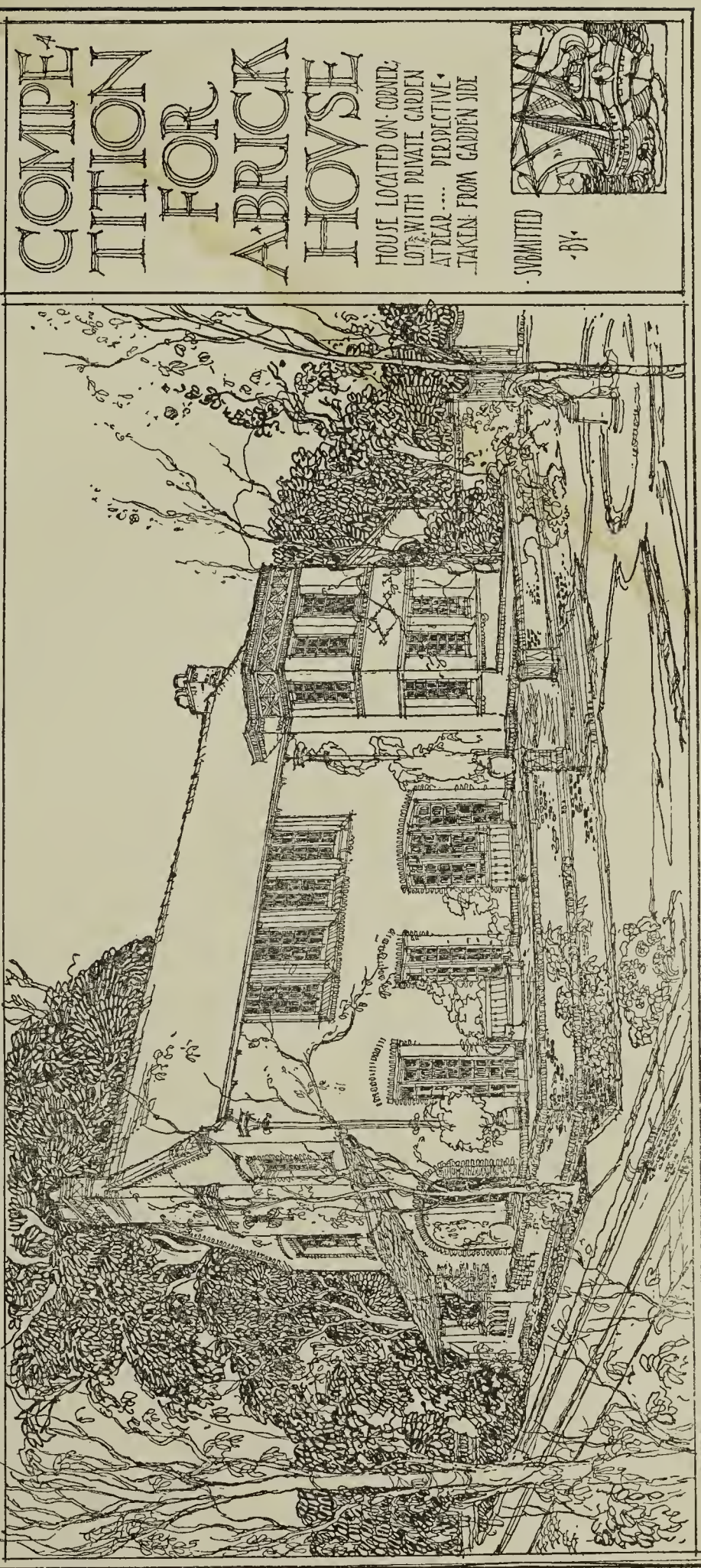
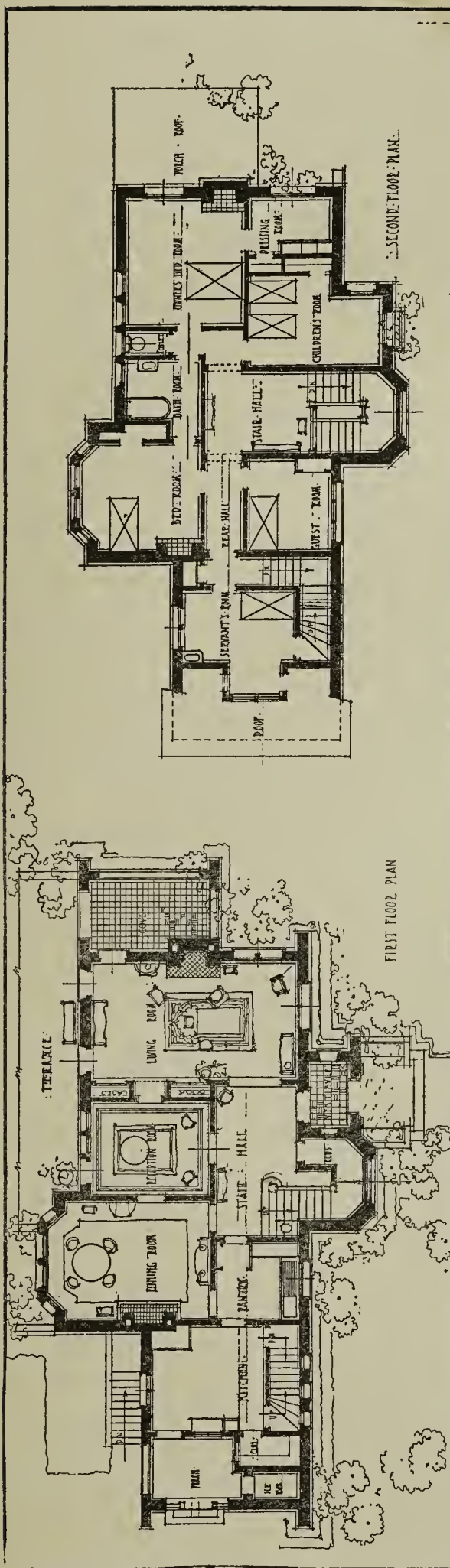
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CHIMNEY TOP.

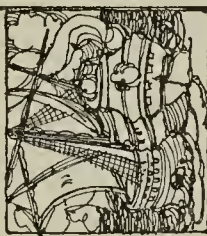


PART OF PORCH.



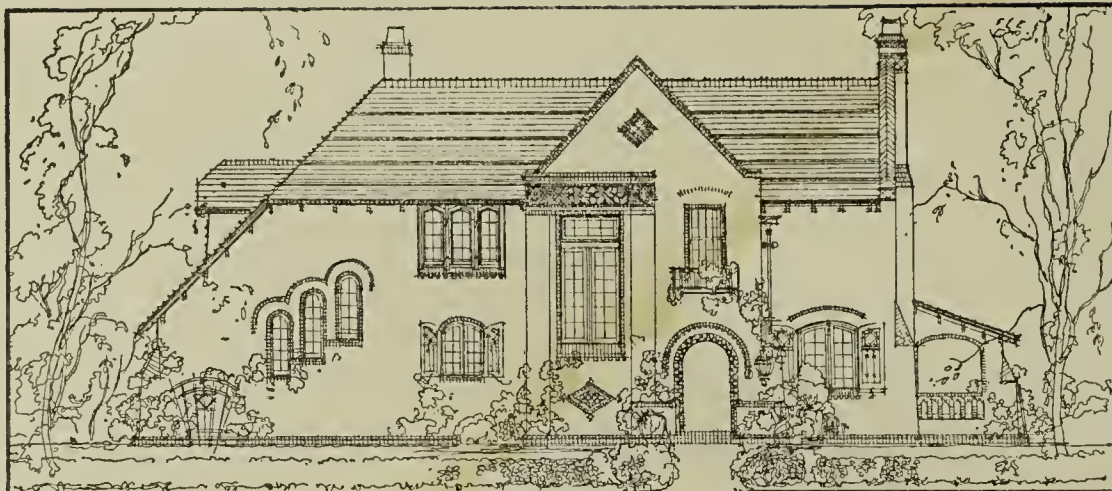
COMPE TITION FOR ABRECK HOUSE

HOUSE LOCATED ON CORNER
LOT WITH PRIVATE GARDEN
AT REAR ... PERSPECTIVE
TAKEN FROM GARDEN SIDE



SUBMITTED
BY

DESIGN BY DE MARI AND TRAVER
2423 Larkin Street, San Francisco, Cal.

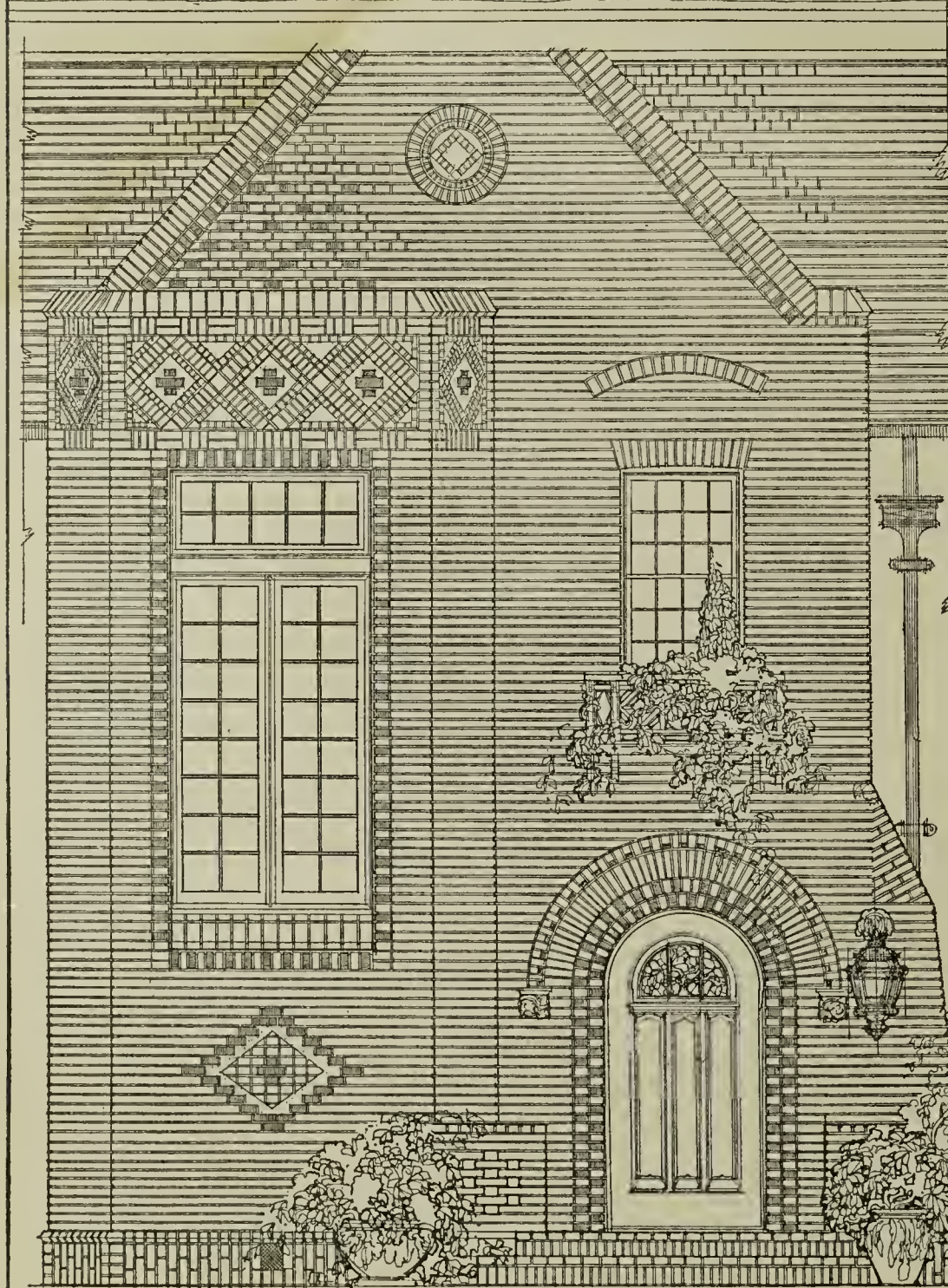


FRONT ELEVATION SCALE $\frac{1}{8}$ " = 1 FOOT

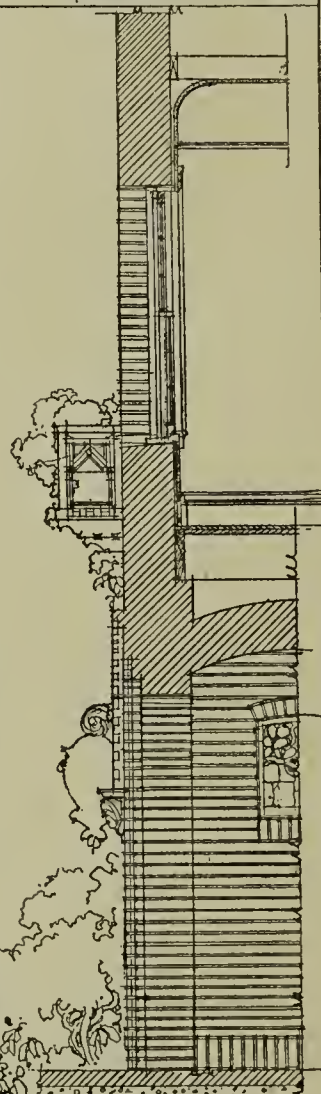
COMPE- TITION FOR A BRICK HOUSE



SUBMITTED
BY

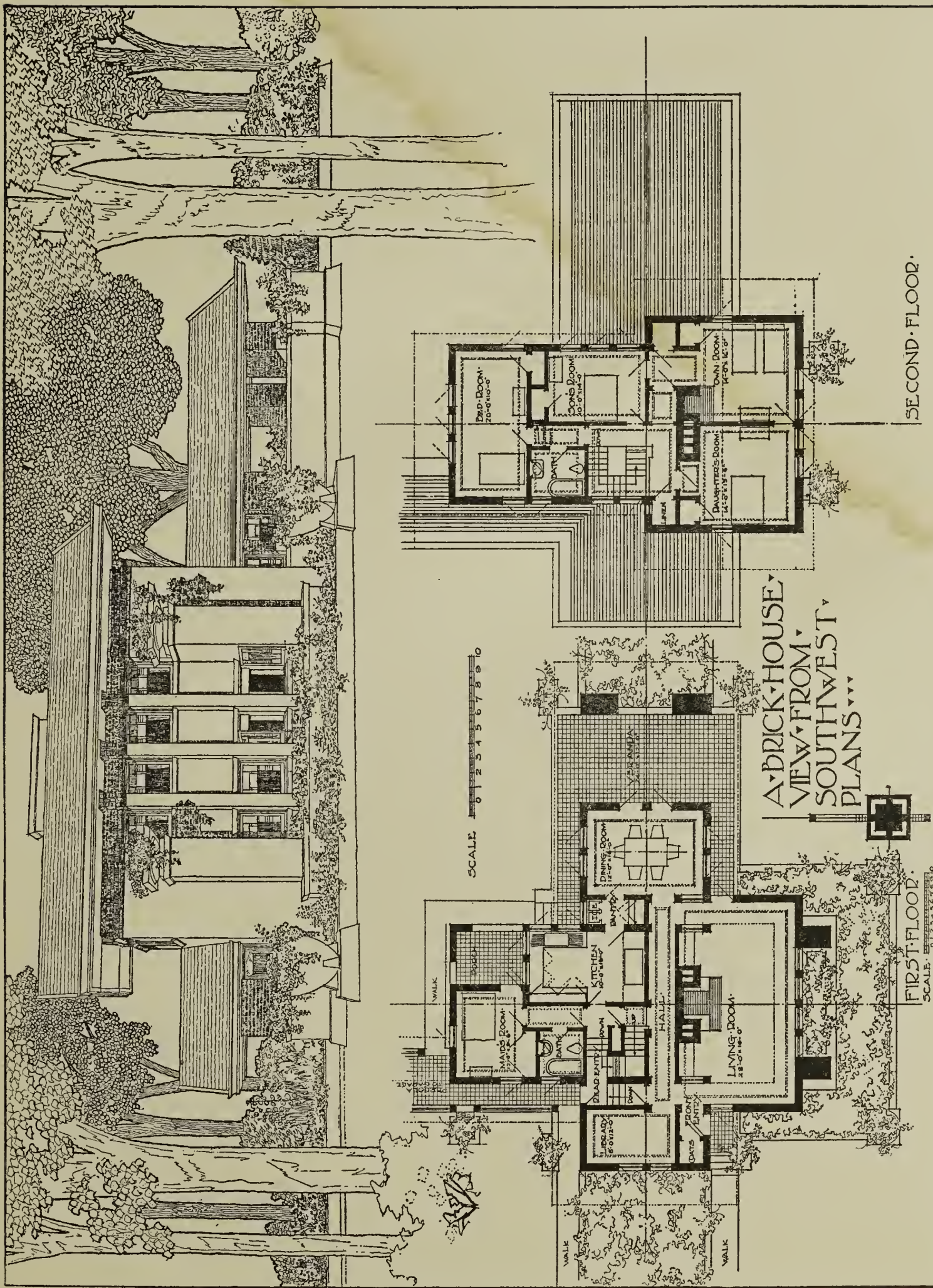


HALF INCH SCALE DETAIL OF FRONT FACADE

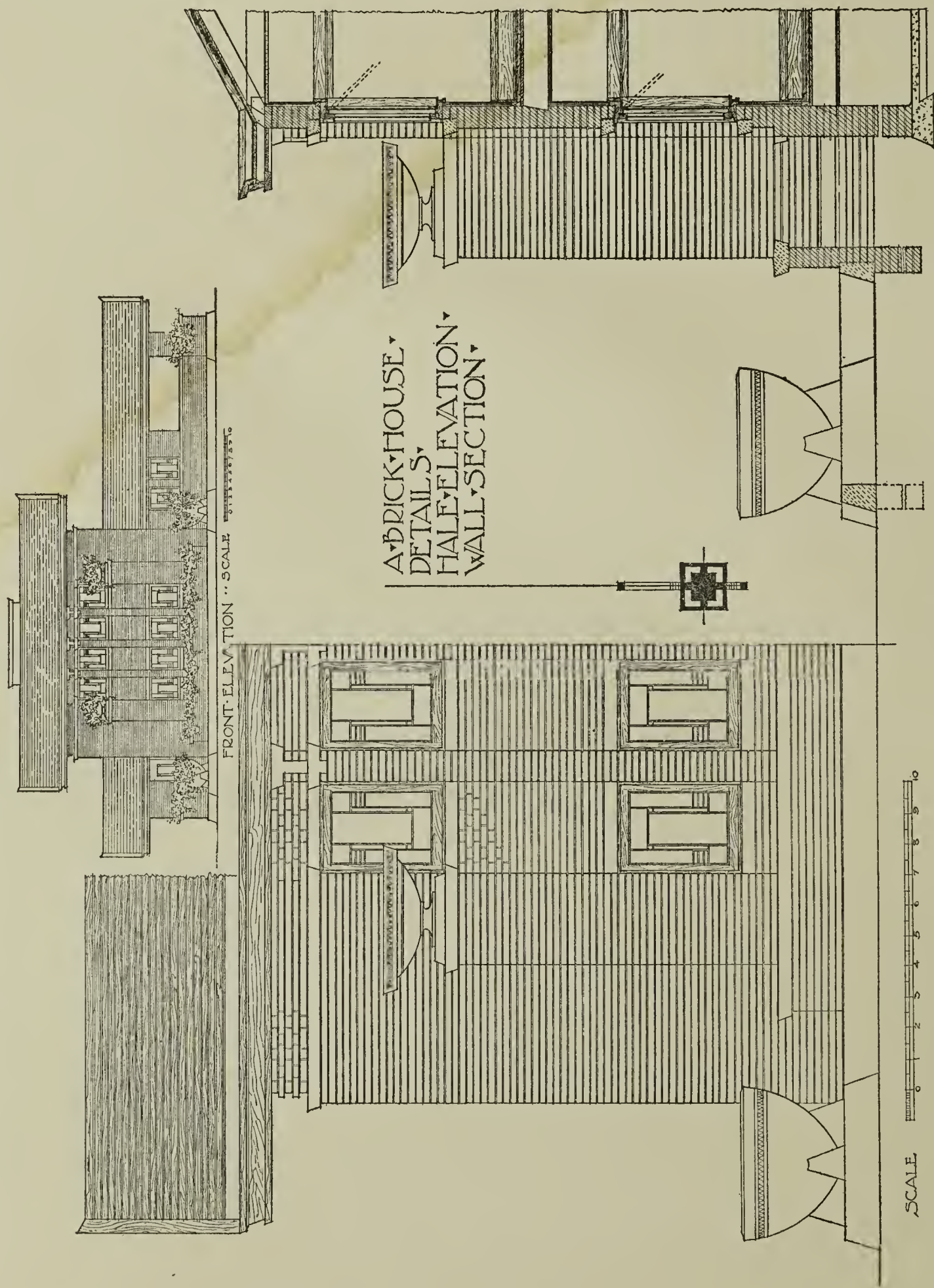


SECTION

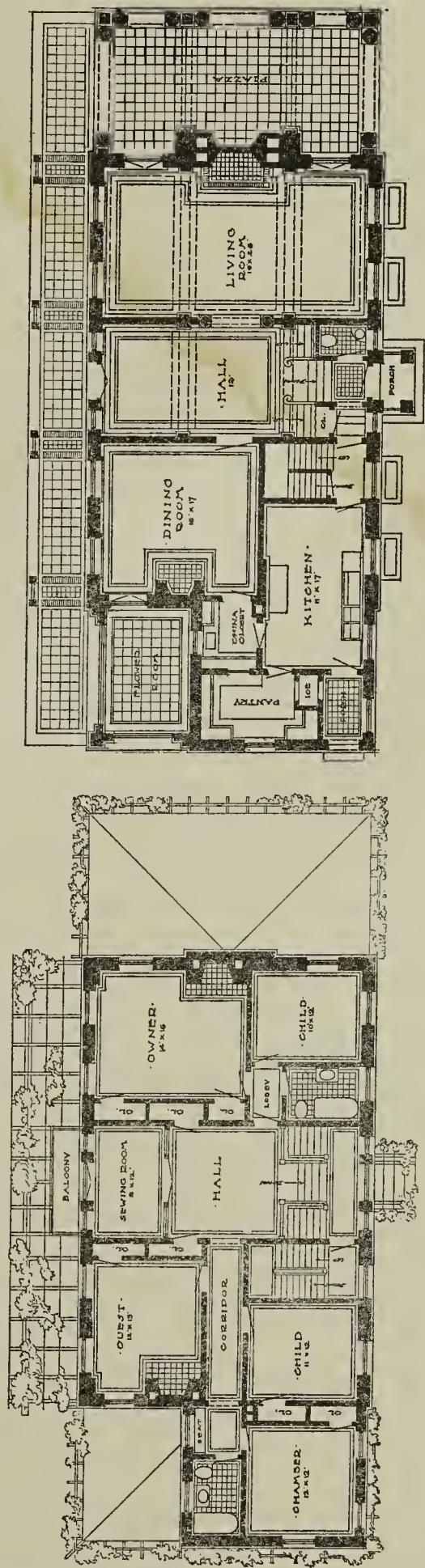
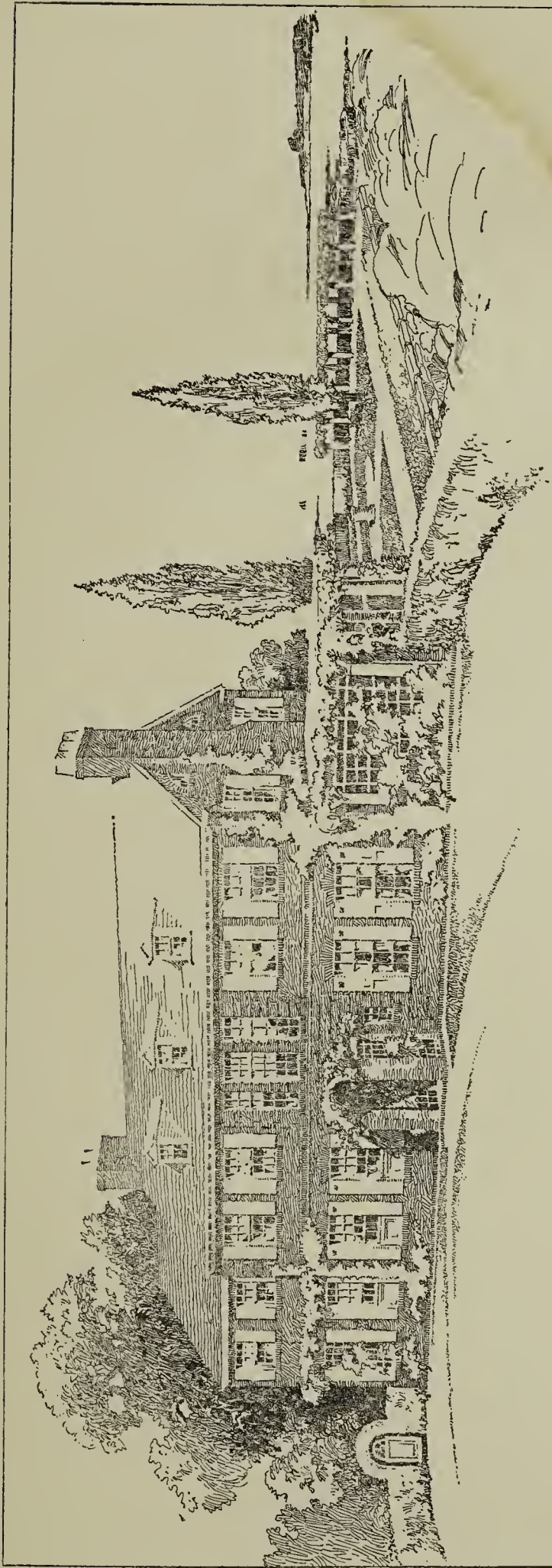
DETAILS. DESIGN BY DE MARI AND TRAVER
2423 Larkin Street, San Francisco, Cal.



DESIGN BY HARRY F. ROBINSON
418 South Boulevard, Oak Park, Ill.



DETAILS. DESIGN BY HARRY F. ROBINSON
418 South Boulevard, Oak Park, Ill.



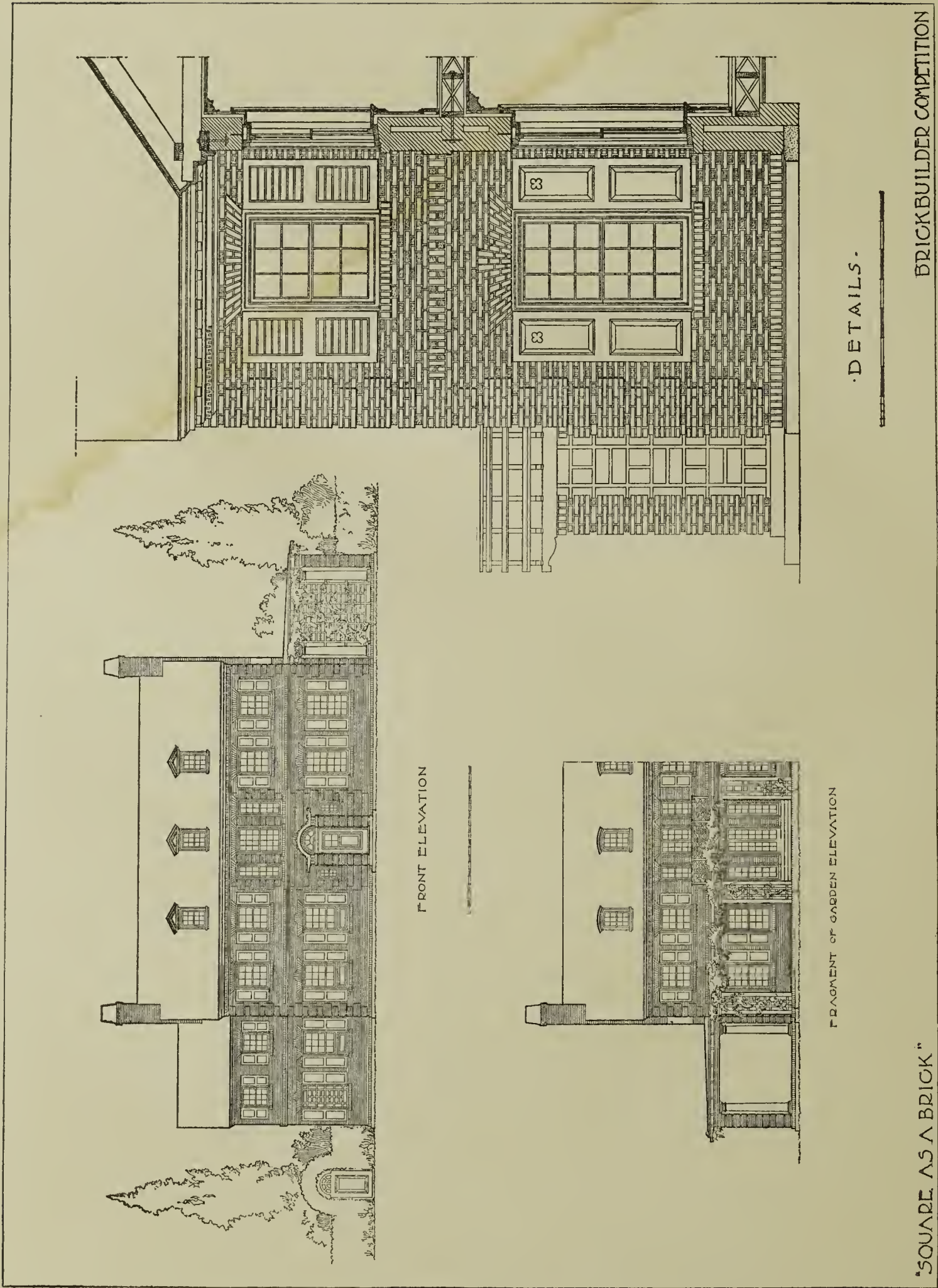
FIRST FLOOR

SECOND FLOOR
SEWING ROOM AND STORE
ROOM IN ATTIC

"SQUARE AS A BRICK"

BRICKBUILDER COMPETITION

DESIGN BY EDWIN R. CLARK
Chelmsford, Mass.

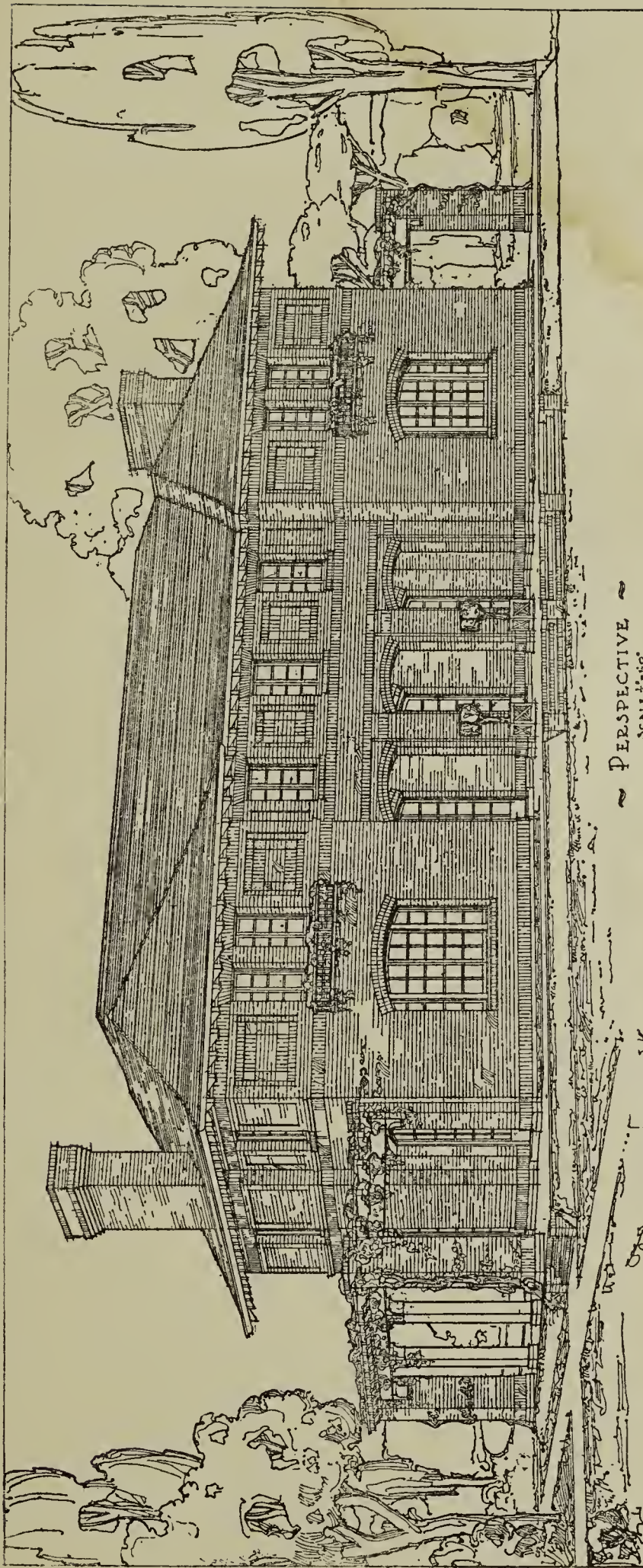


DETAILS.

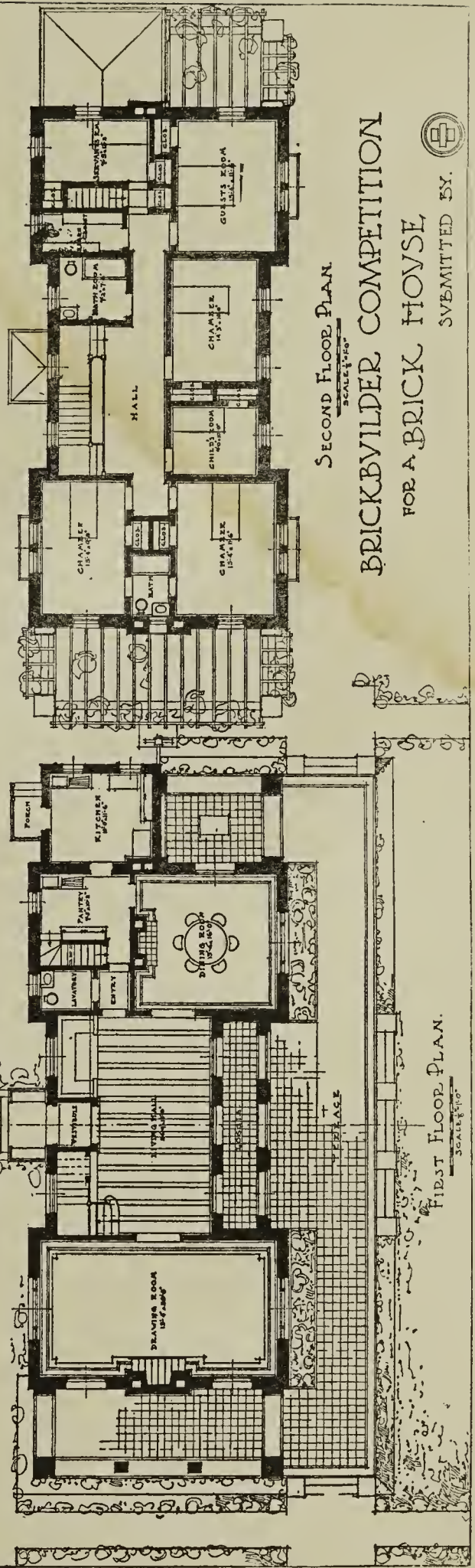
BRICKBUILDER COMPETITION

"SQUARE AS A BRICK"

DETAILS. DESIGN BY EDWIN R. CLARK
Chelmsford, Mass



PERSPECTIVE
SCALE 1/8" = 1'-0"

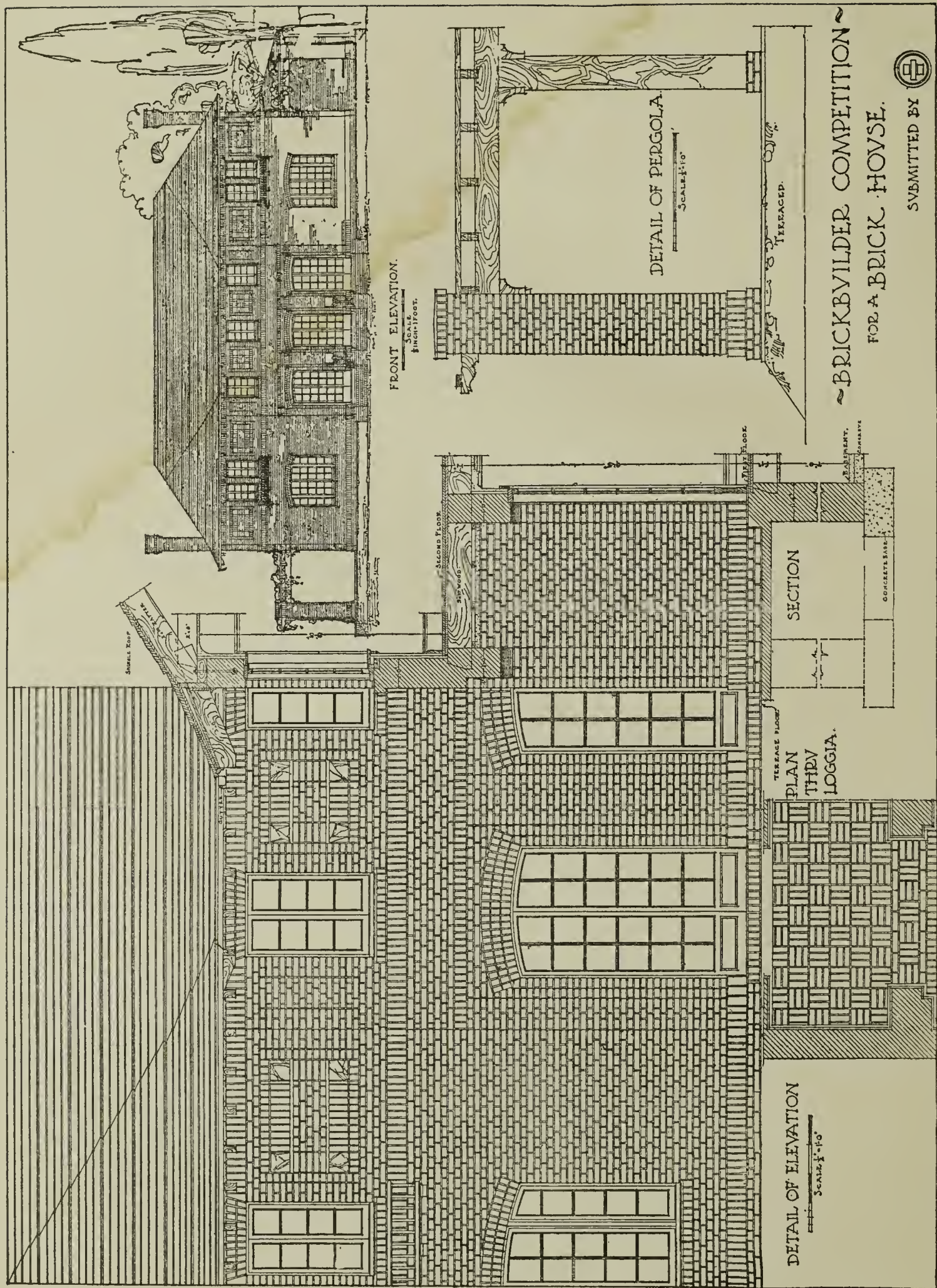


SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"

BRICKBILDER COMPETITION
FOR A BRICK HOUSE
SUBMITTED BY.

FIRST FLOOR PLAN
SCALE 1/8" = 1'-0"

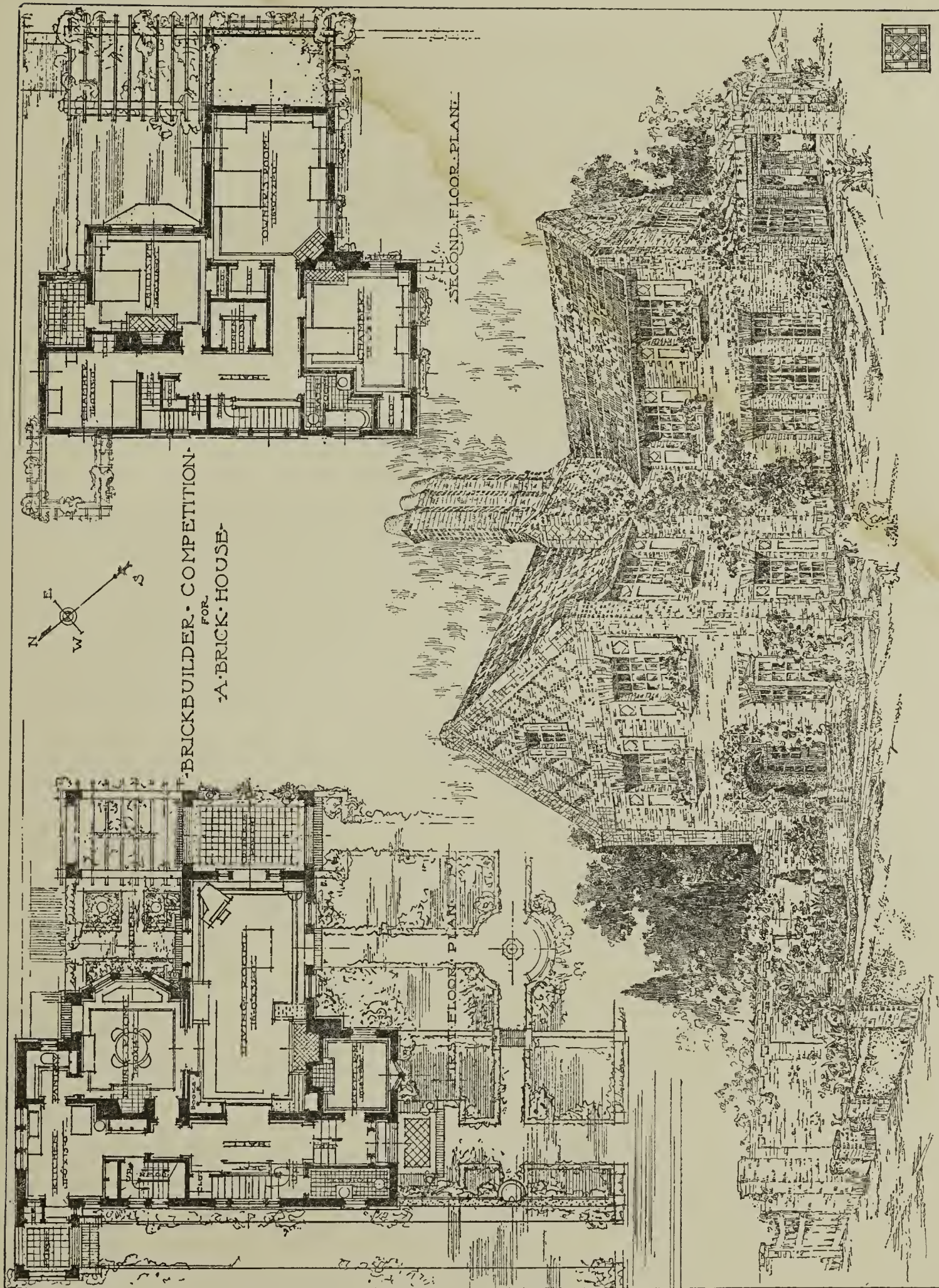
DESIGN BY SIMONS AND KENNEDY
402 Fifth Avenue, New York, N. Y.



BRICKVILDER COMPETITION
FOR A BRICK HOUSE.

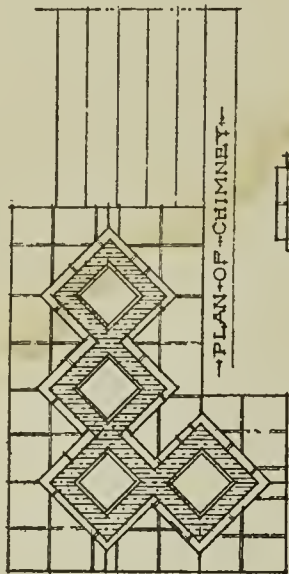
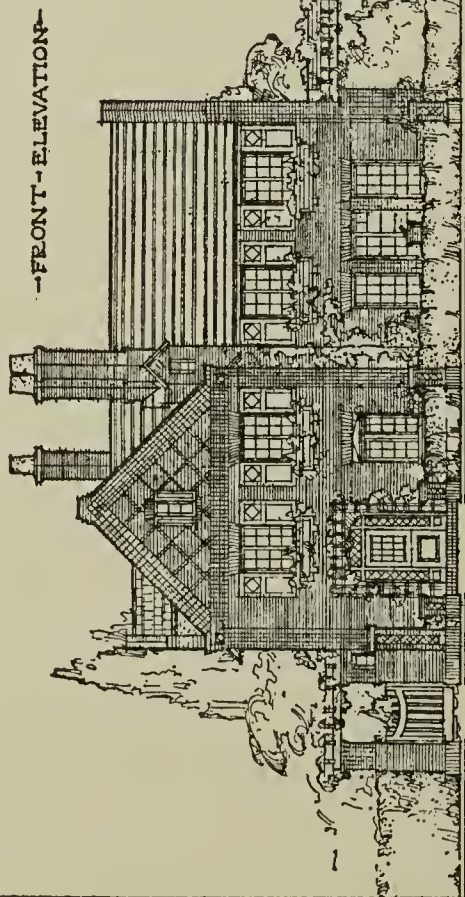
SUBMITTED BY

DETAILS. DESIGN BY SIMONS AND KENNEDY
402 Fifth Avenue, New York, N. Y.

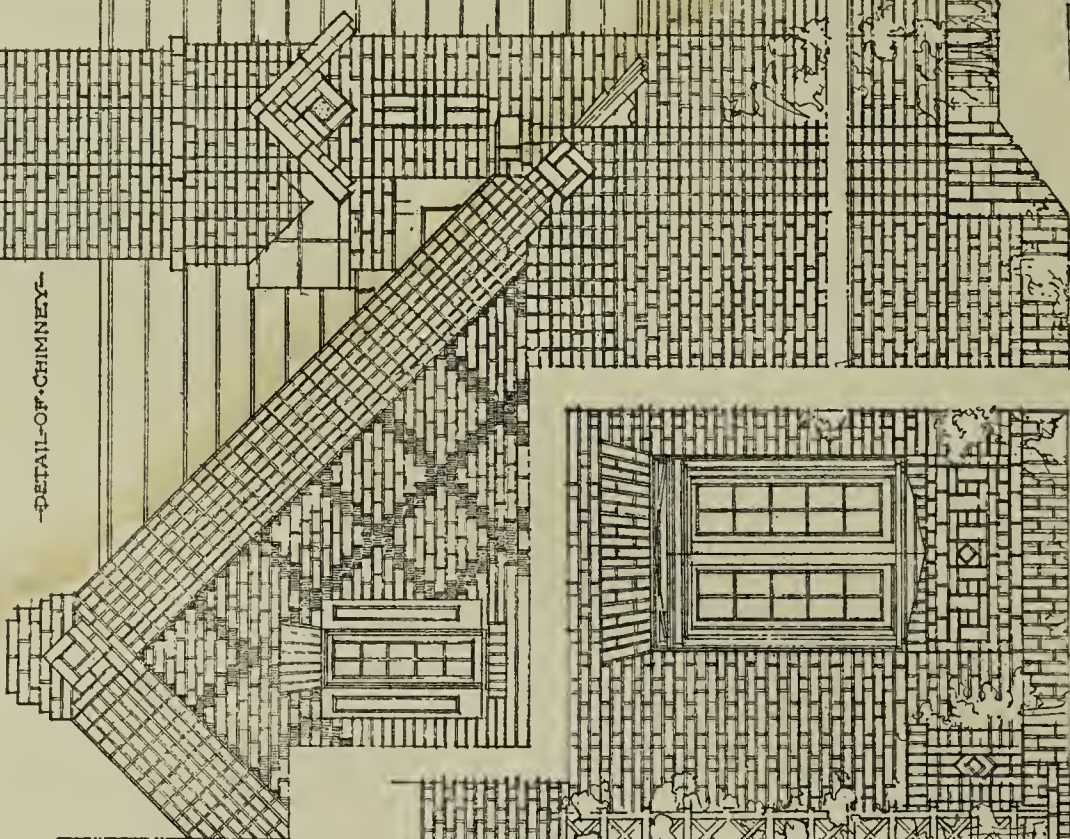


DESIGN BY WILLIAM G. HOLFORD
302 Washington Avenue, Brooklyn, N. Y.

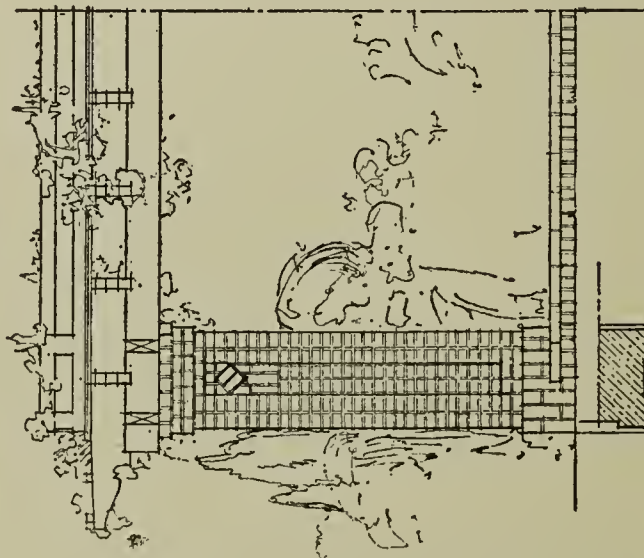
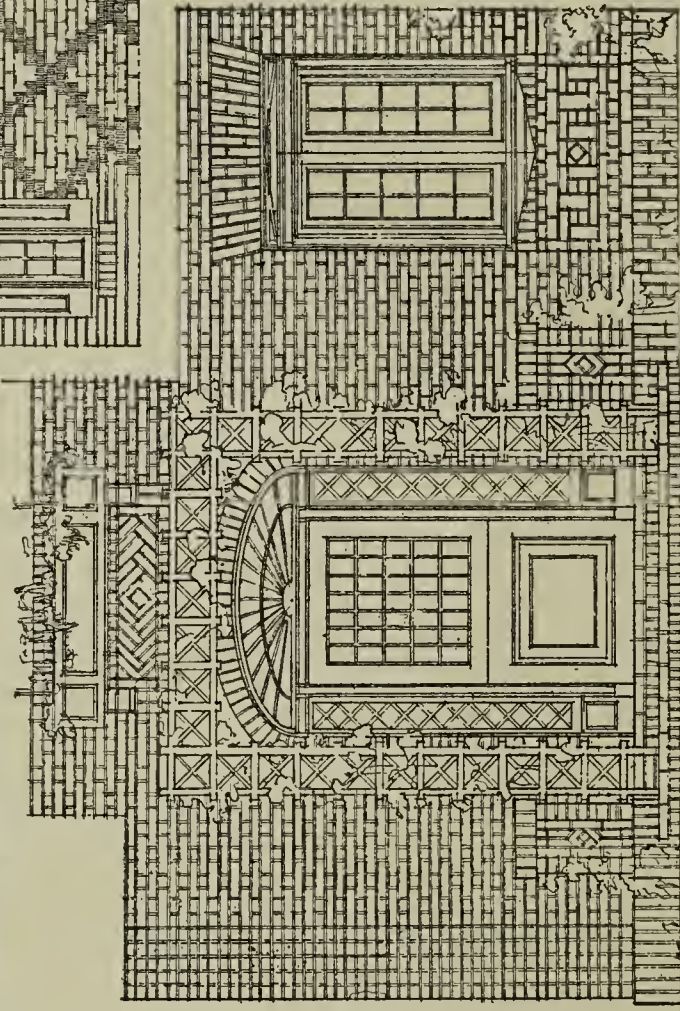
—BRICKBUILDER COMPETITION—
—FOR—
—A BRICK HOUSE—



—DETAIL OF CHIMNEY—



—DETAIL OF GABLE—

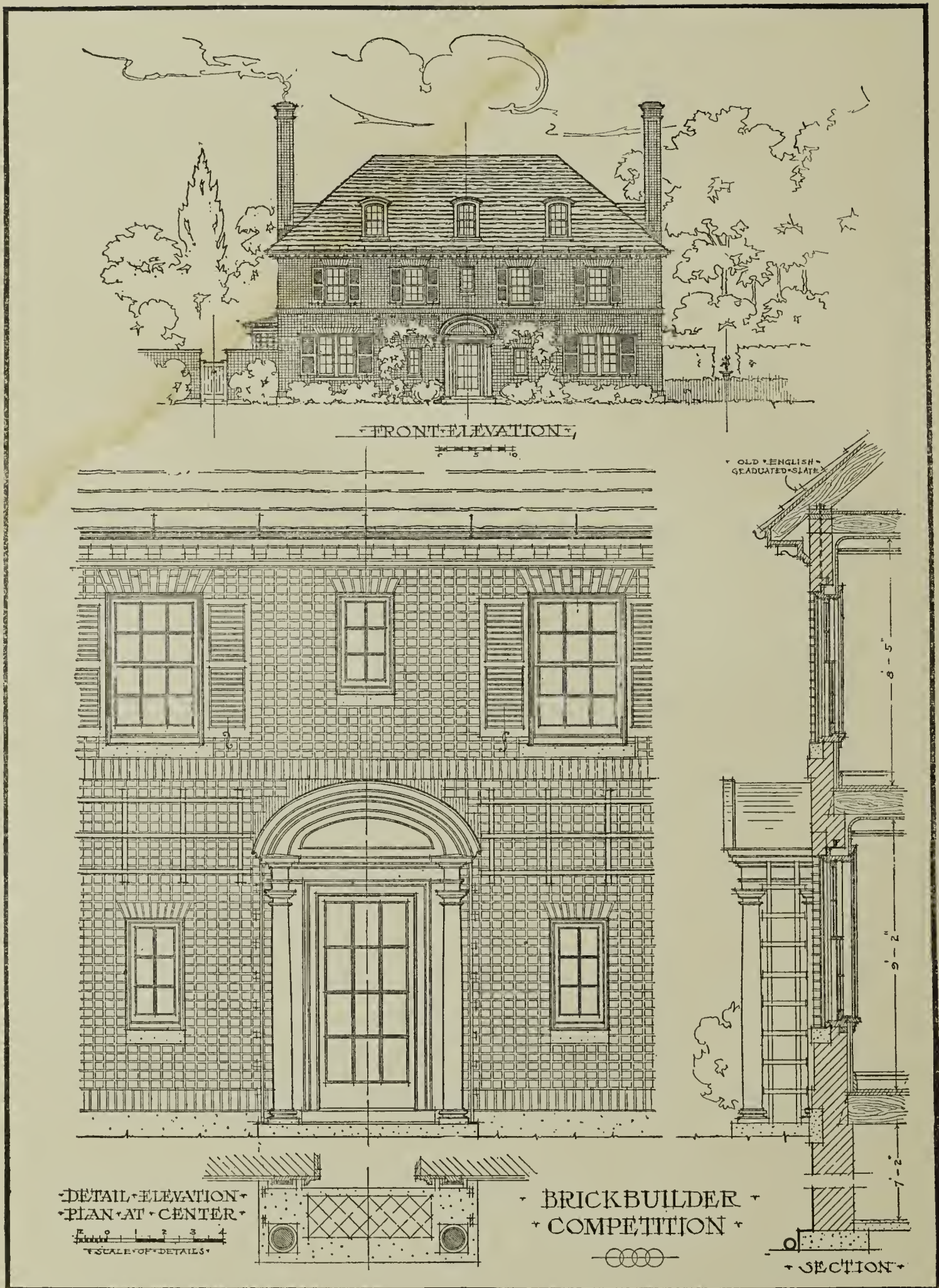


DETAILS. DESIGN BY WILLIAM G. HOLFORD
302 Washington Avenue, Brooklyn, N. Y.

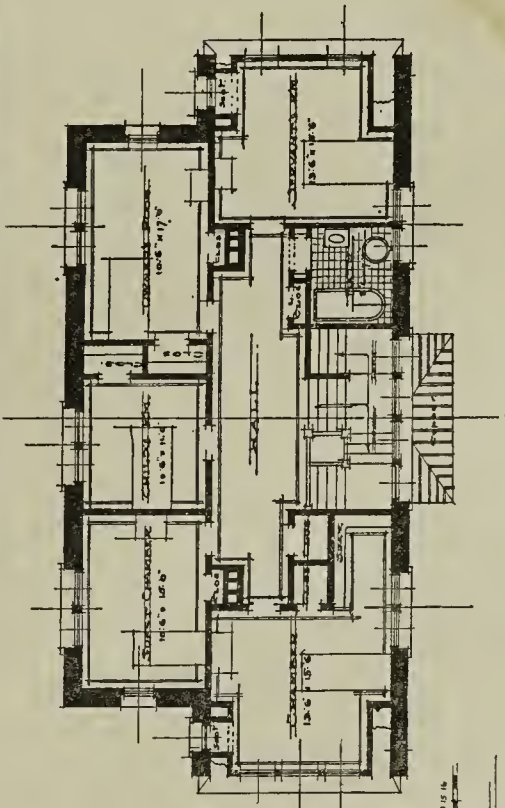
A detailed black and white line drawing of a large, multi-story house, likely a Victorian-style residence. The house features a gambrel roof with three dormer windows. There are several chimneys, including a prominent one on the left side. The front facade has a central entrance with a small porch and a large arched window above the door. The house is surrounded by lush landscaping, including trees and shrubs. The drawing is oriented vertically on the page.

[illegible]

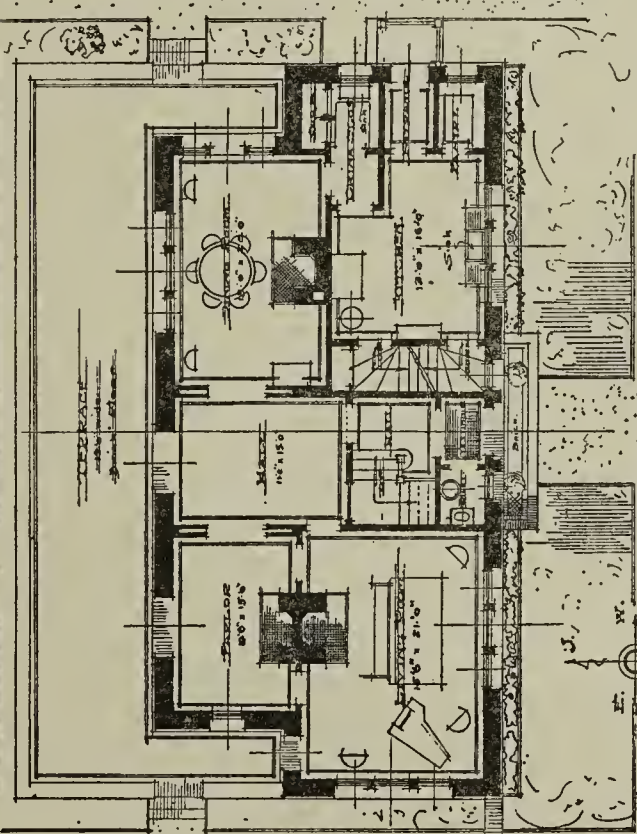
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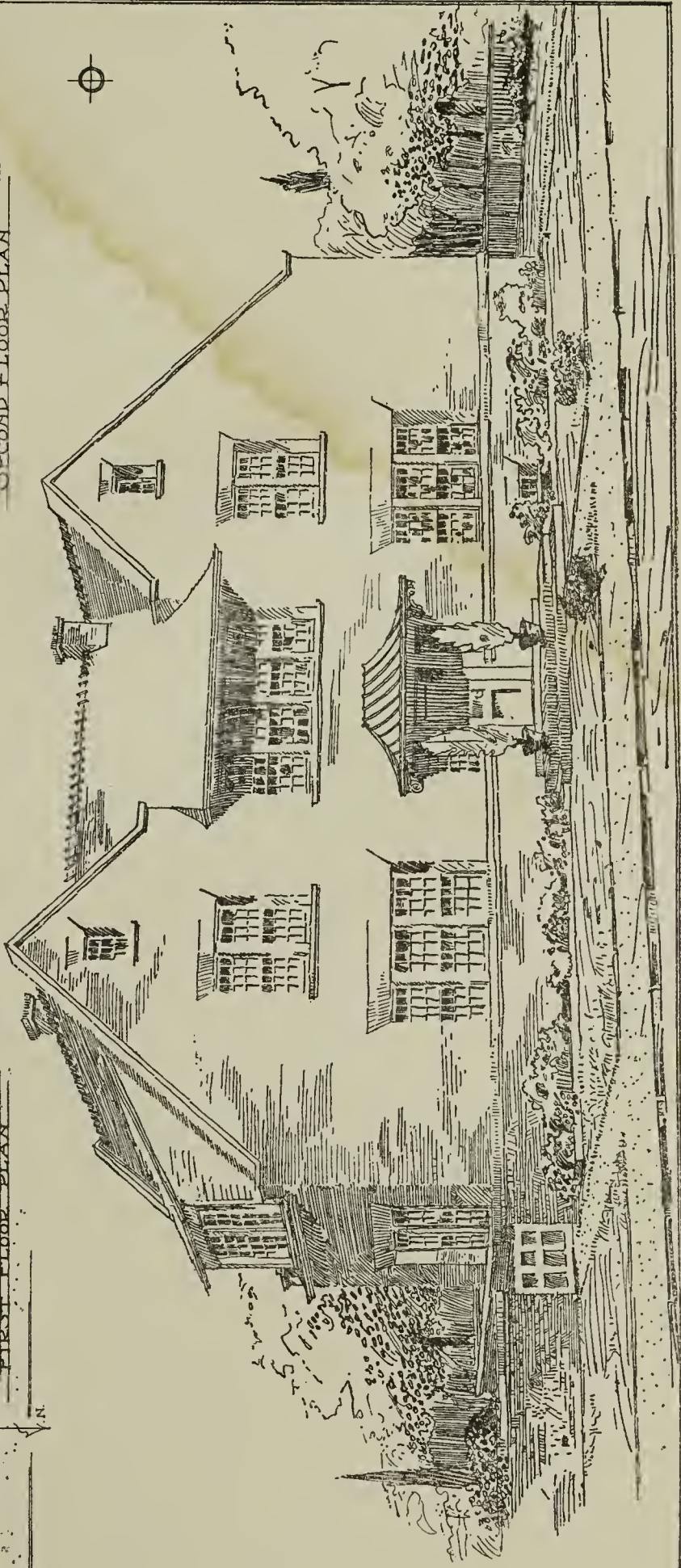
BRICKVILDER COMPETITION



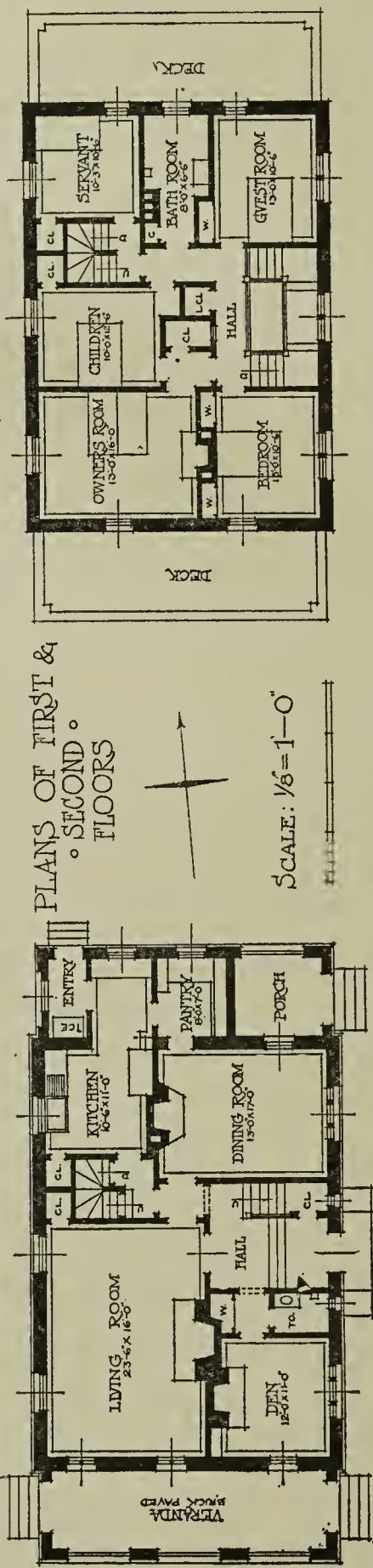
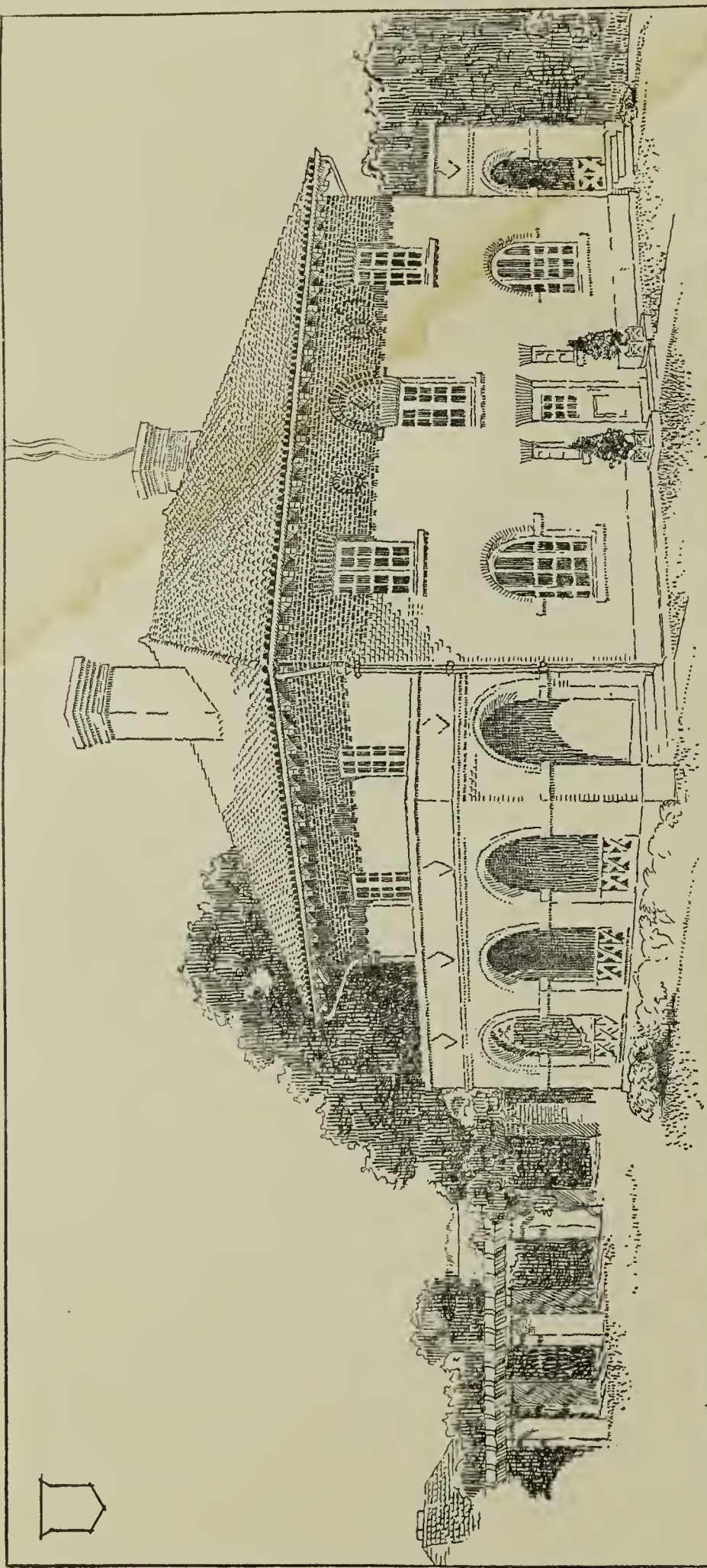
SECOND FLOOR PLAN



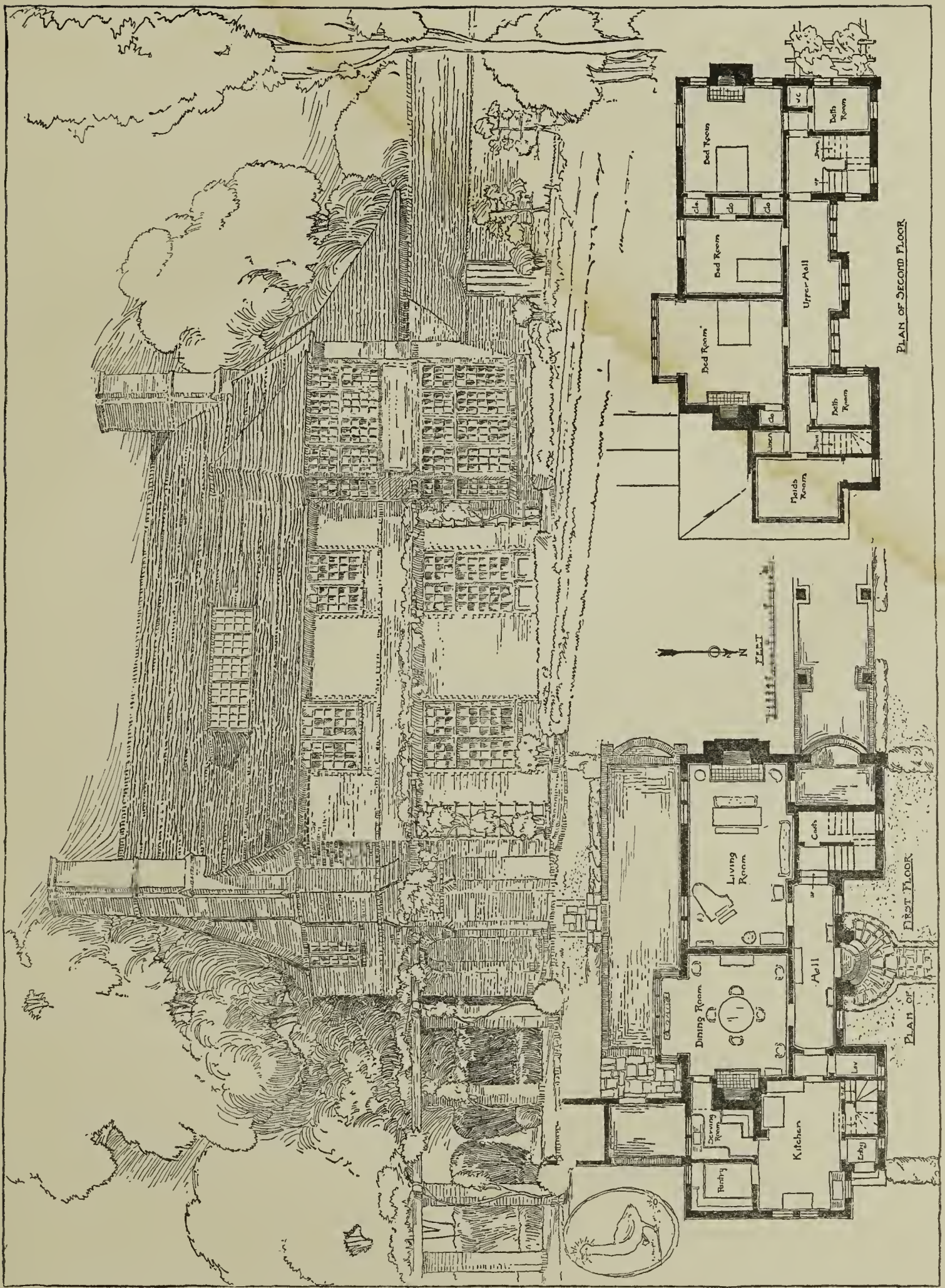
FIRST FLOOR PLAN



DESIGN BY BEVERLY W. SPILLMAN
425 Cooper Street, San Antonio, Texas



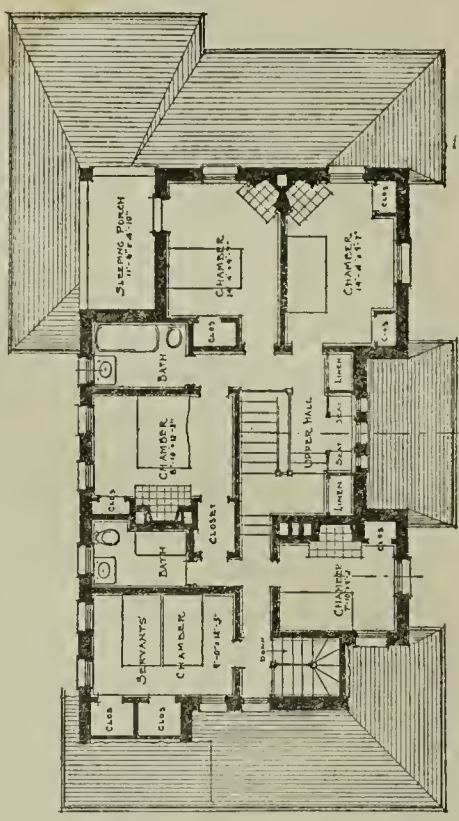
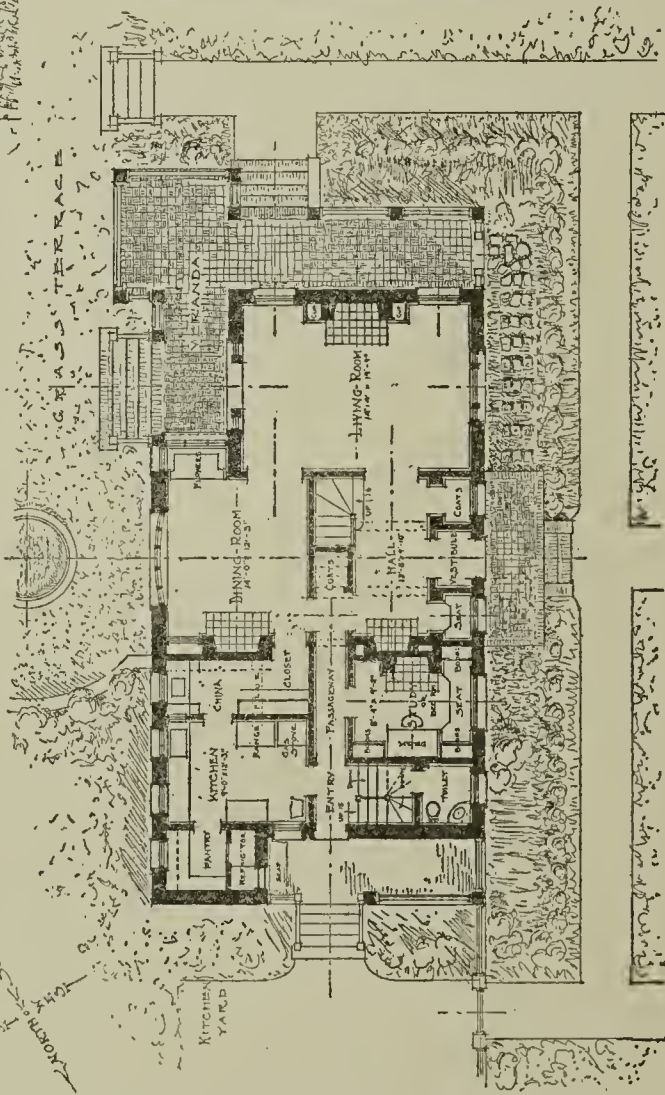
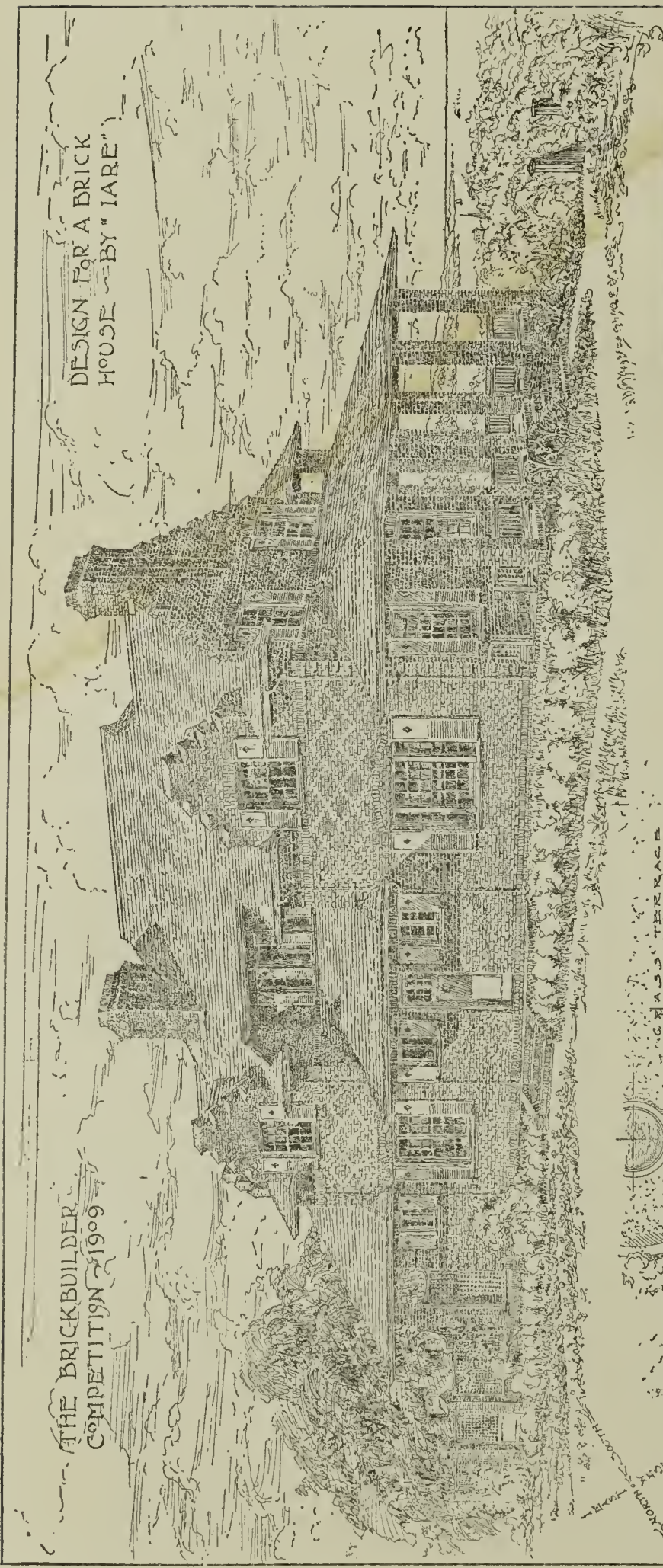
COMPETITION • FOR • A • \$10,000 • BRICK • HOUSE



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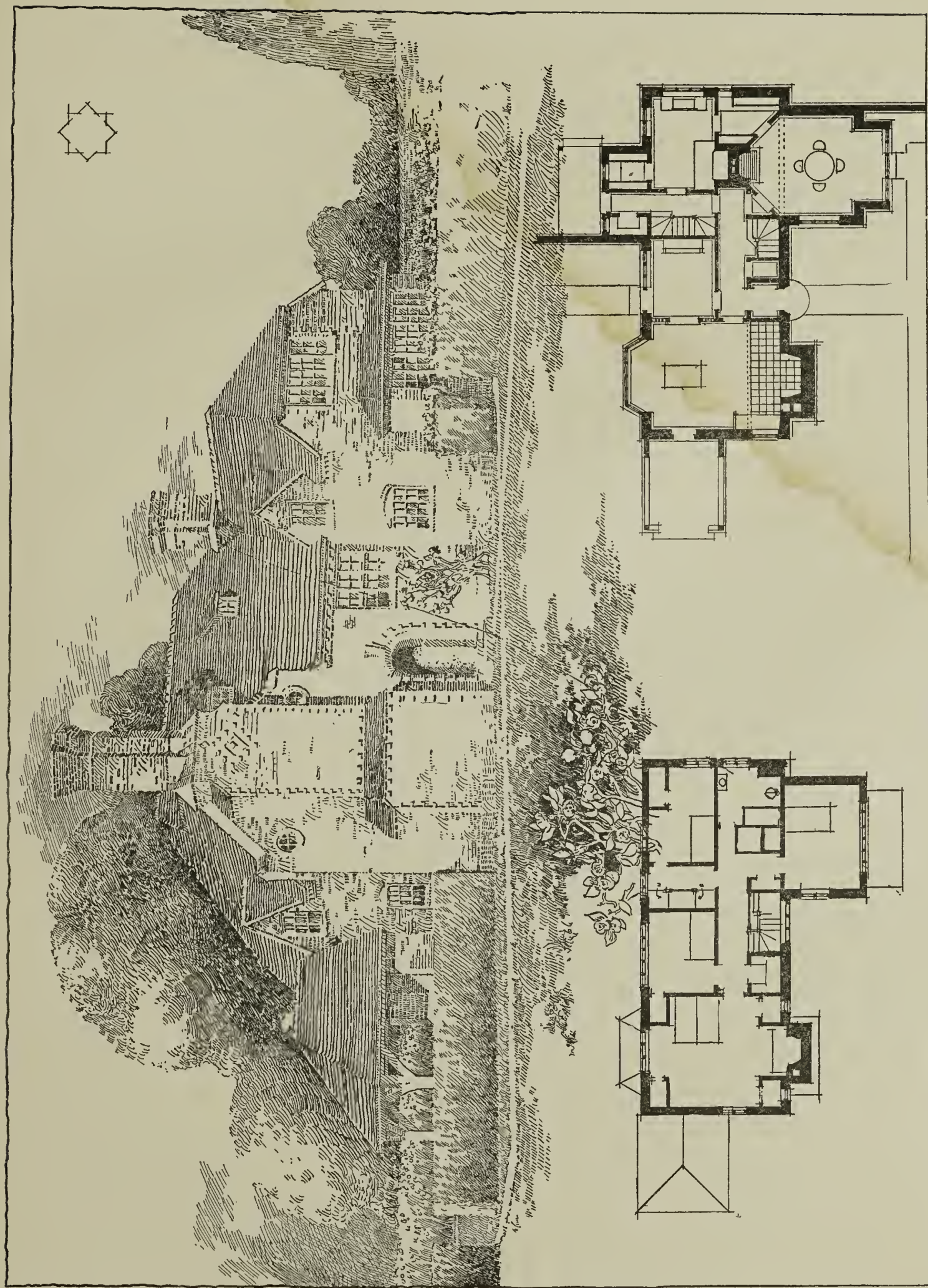
THE BRICKBUILDER
COMPETITION 1909

DESIGN FOR A BRICK
HOUSE BY "IARE"

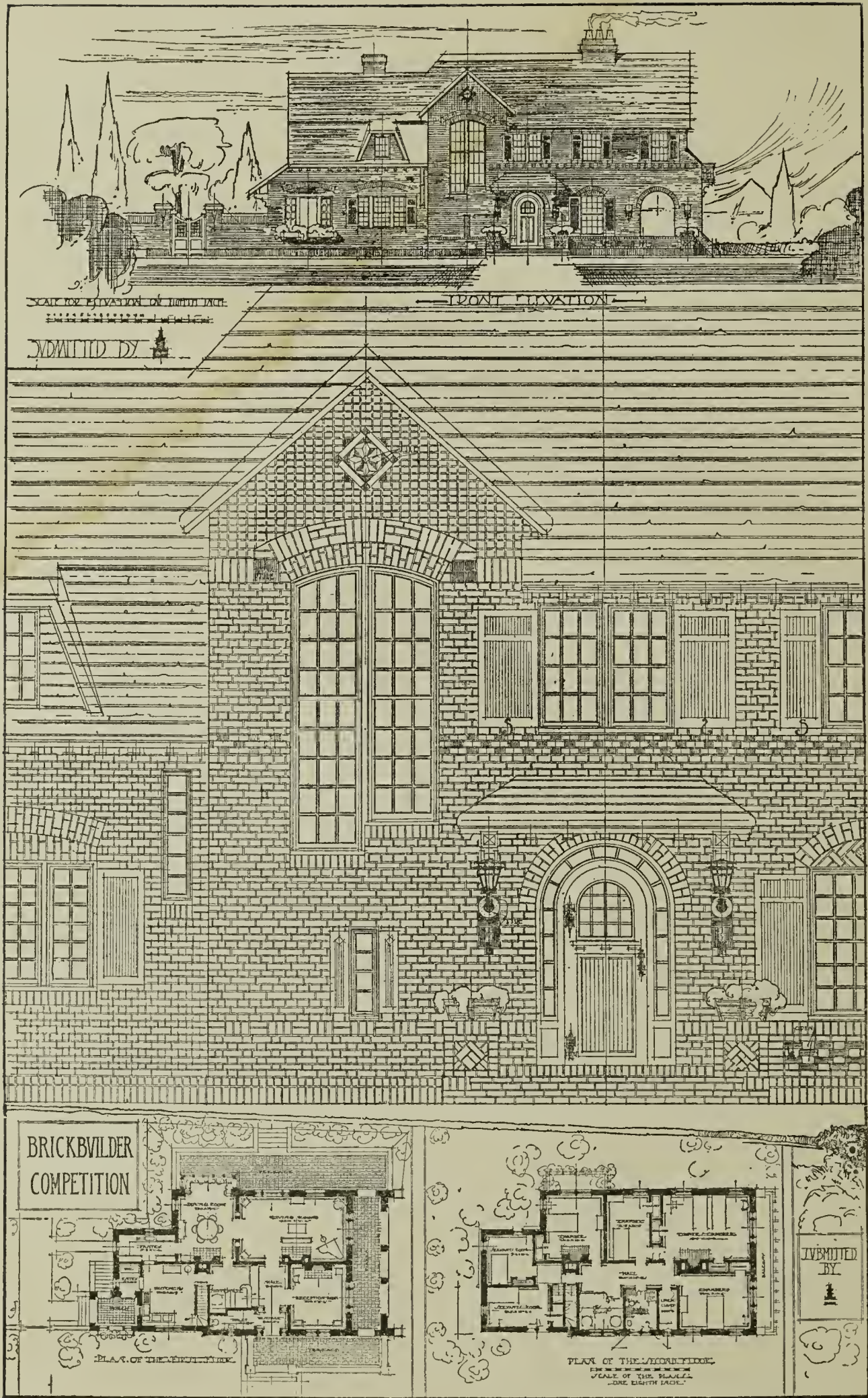


SCALE OF PLANS 1/8" = 1'-0"

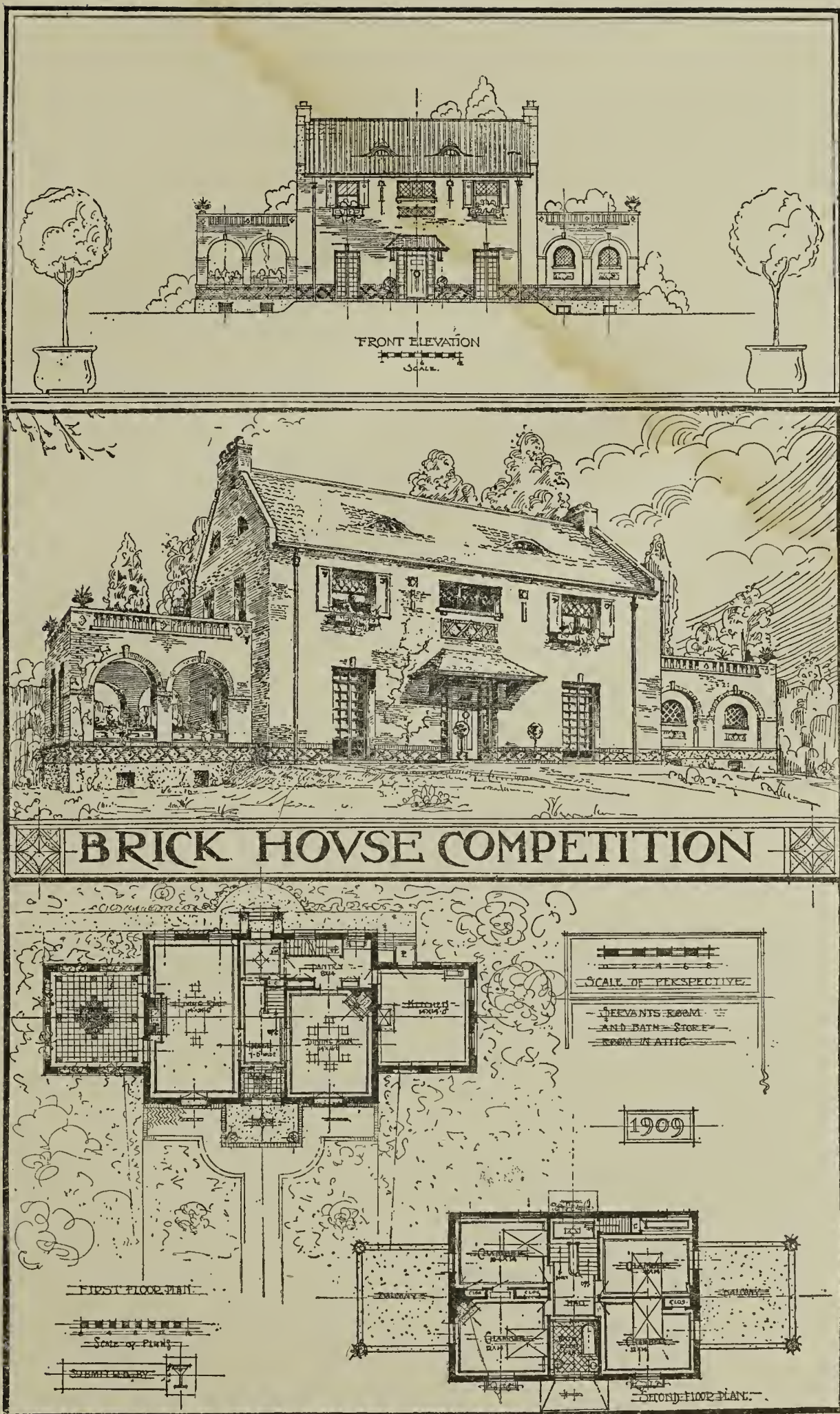
DESIGN BY CHALMERS S. CLAPP
169 Boston Street, Dorchester, Boston, Mass.



DESIGN BY ALBERT G. HOPKINS
15 Beacon Street, Boston, Mass.

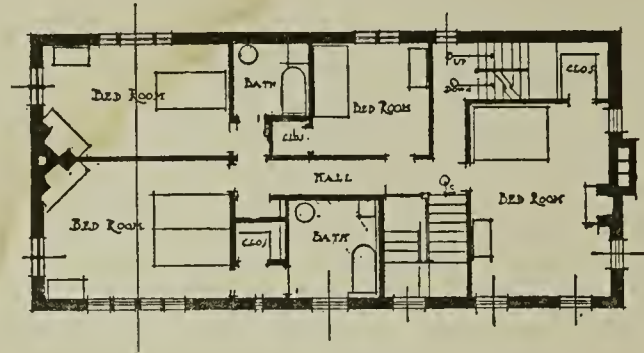


DESIGN BY STARK AND RITCHIE
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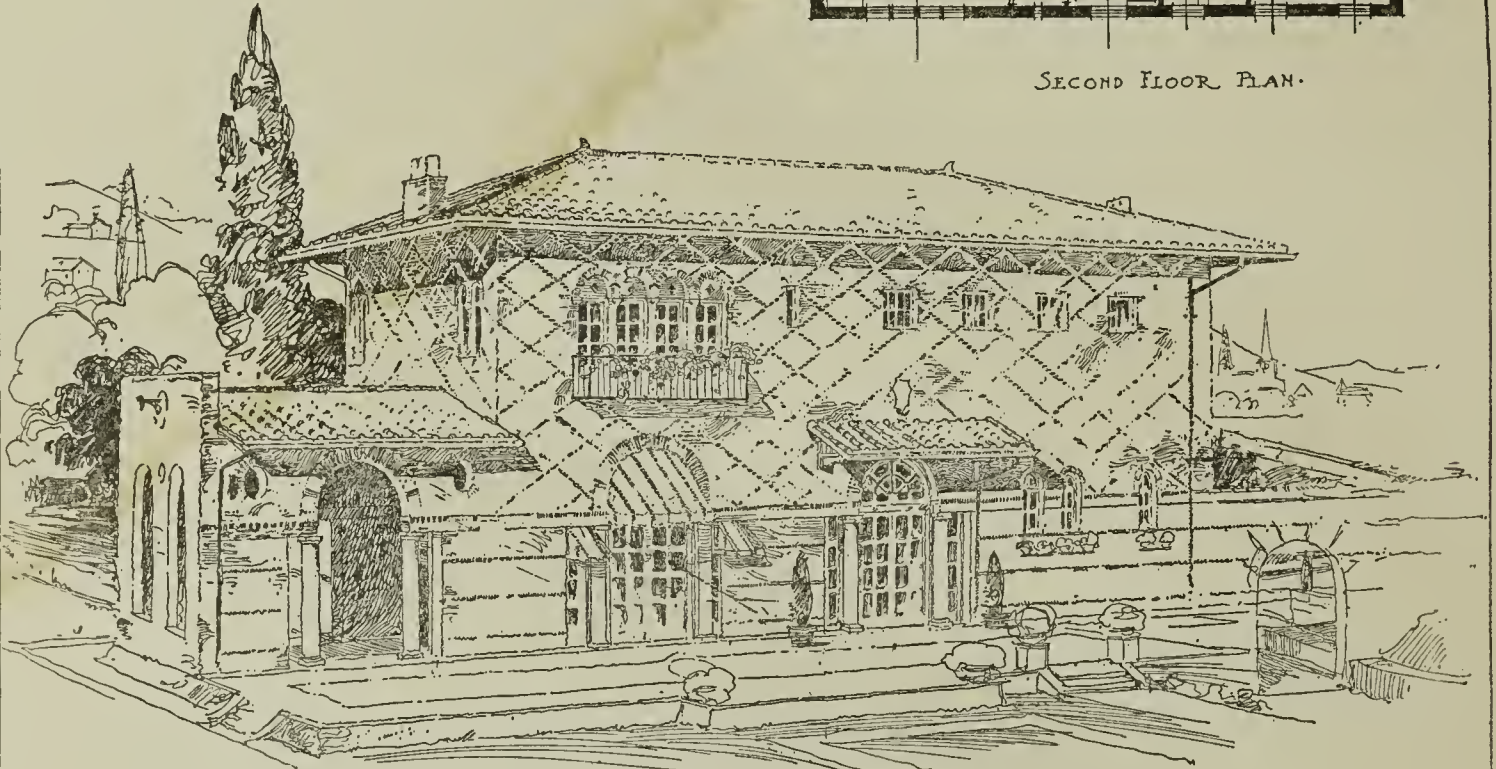


DESIGN BY THOMAS P. SAUM
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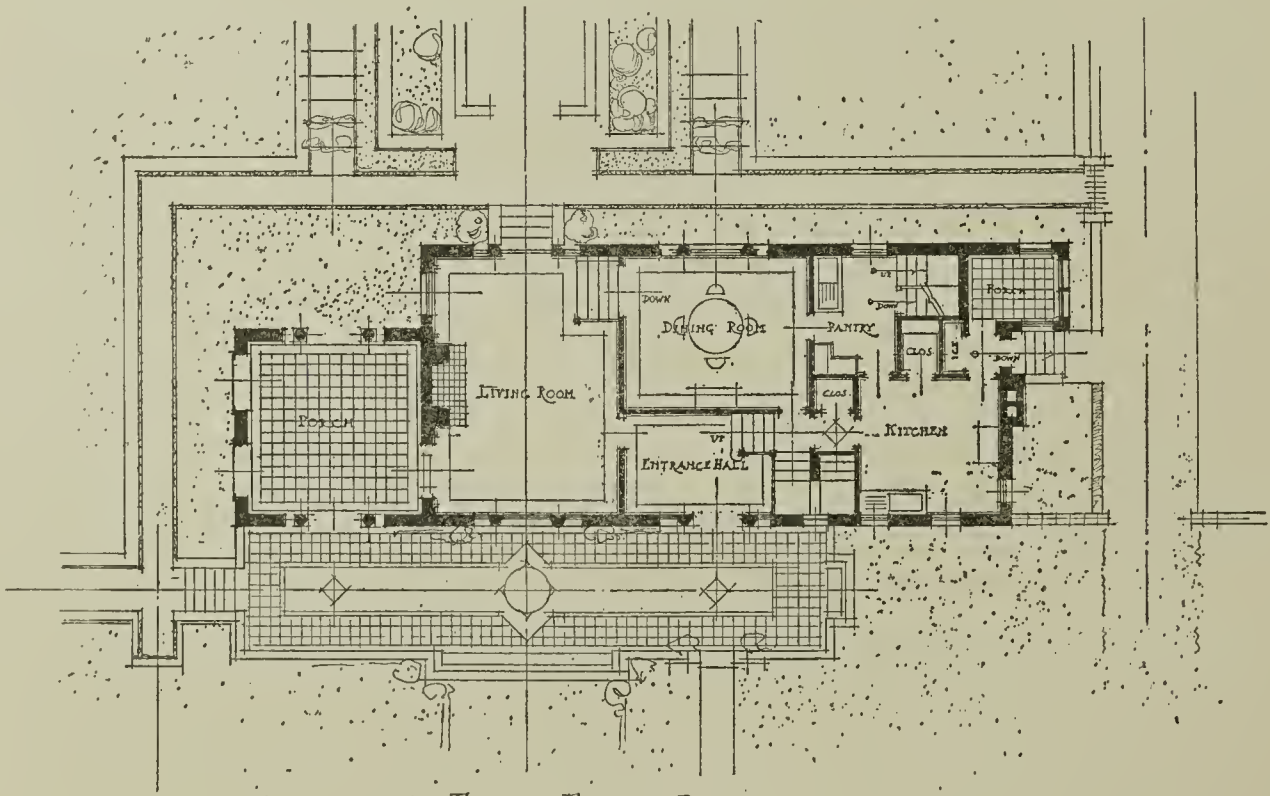
BRICKBUILDER
COMPEJITION
FOR A
BRICK HOVSE



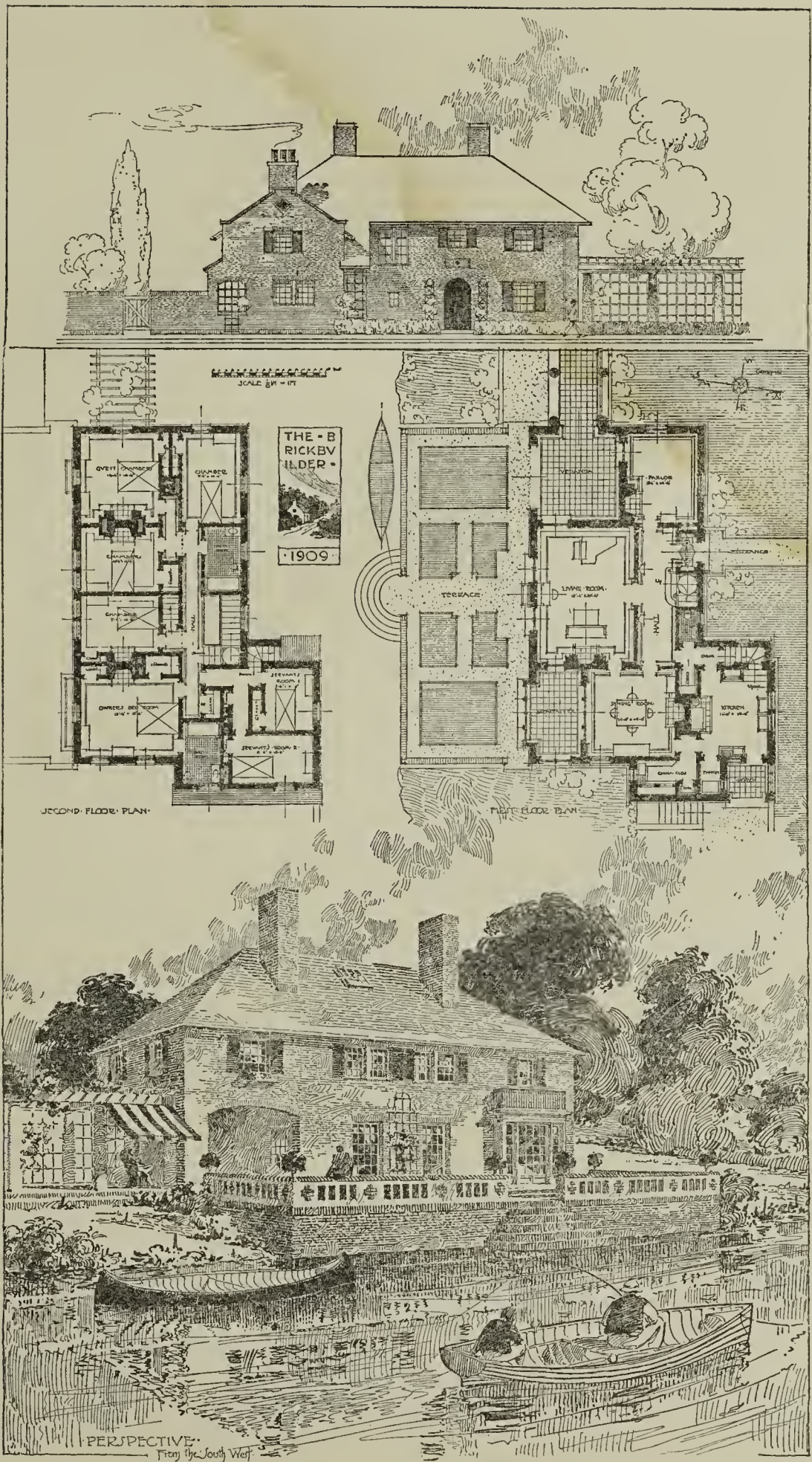
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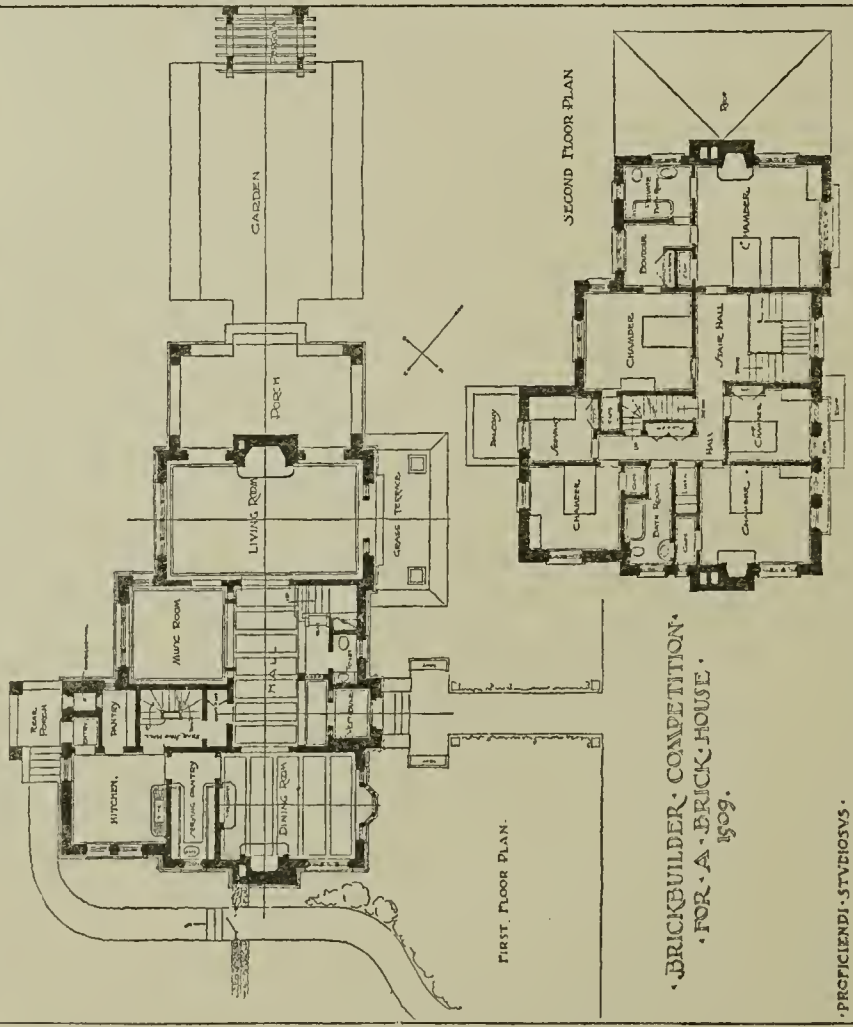
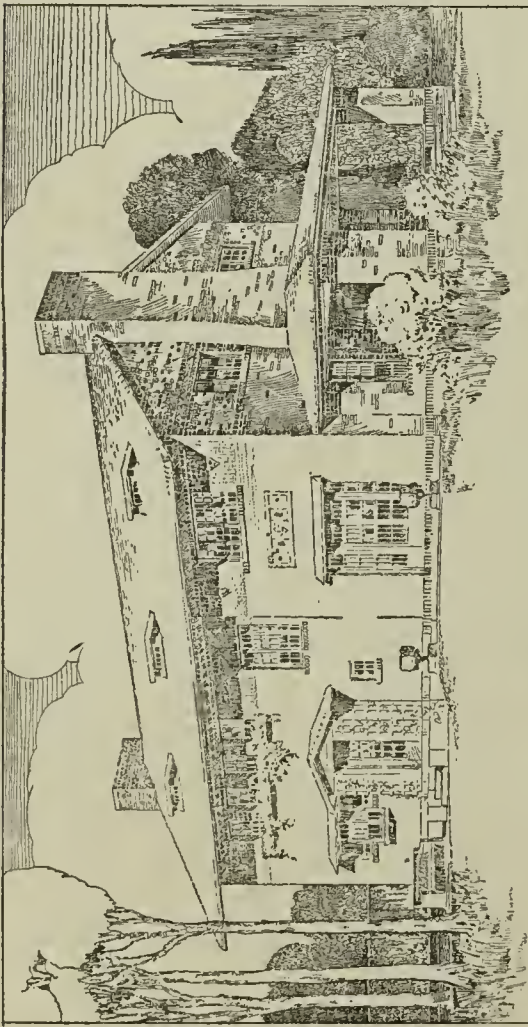
• PERSPECTIVE •



• FIRST FLOOR PLAN •



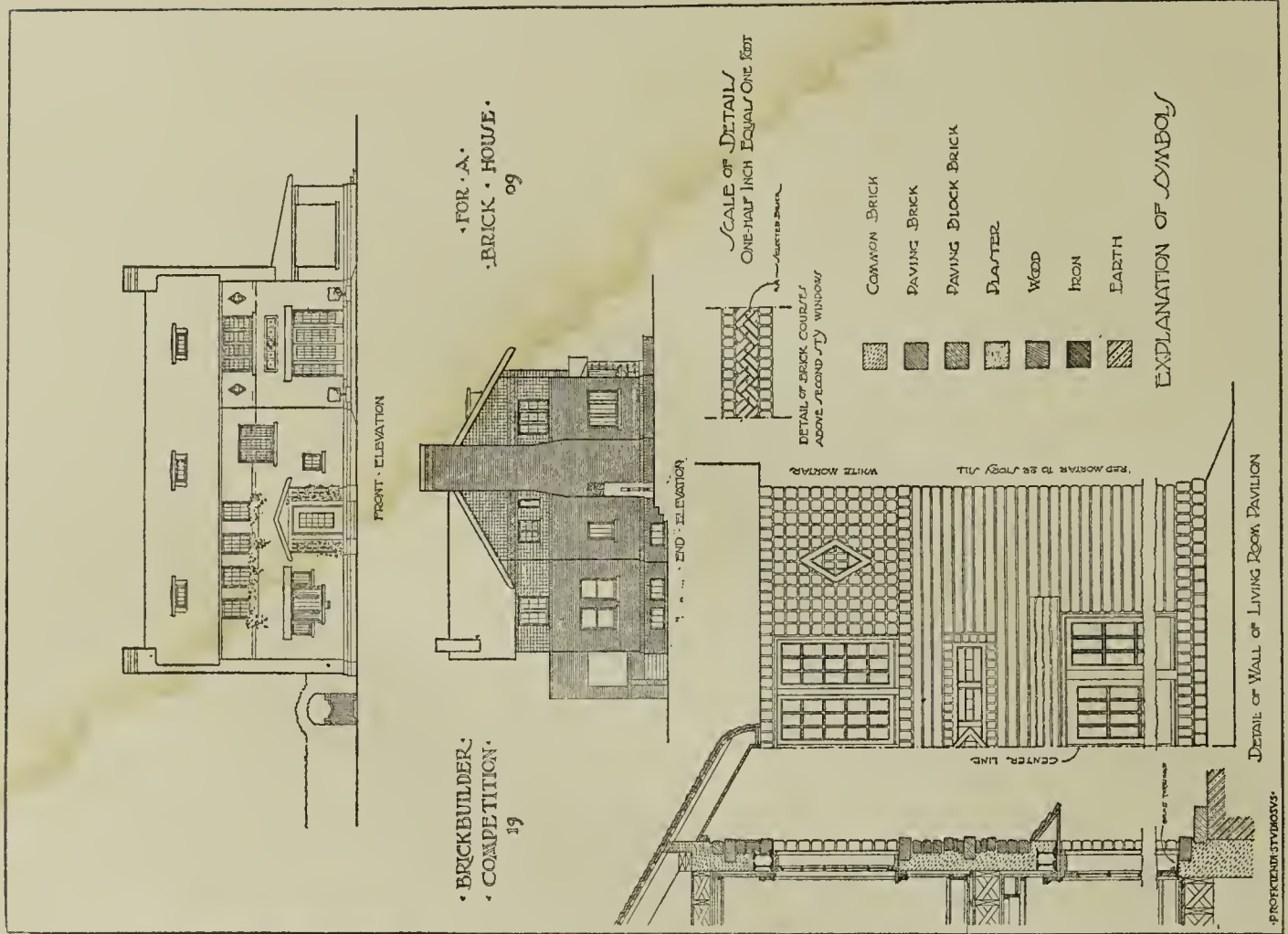
DESIGN BY ANDREW H. HEPBURN
3 Hamilton Place, Boston, Mass.



•BRICKBUILDER • COMPETITION •
• FOR • A • BRICK • HOUSE •
1909.

•PROFICIENDI • STVENOSVS •

DESIGN WITH DETAILS BY HOWARD G. HODGKINS
172 Washington Street, Chicago, Ill.



• FOR • A •
• BRICK • HOUSE •
09

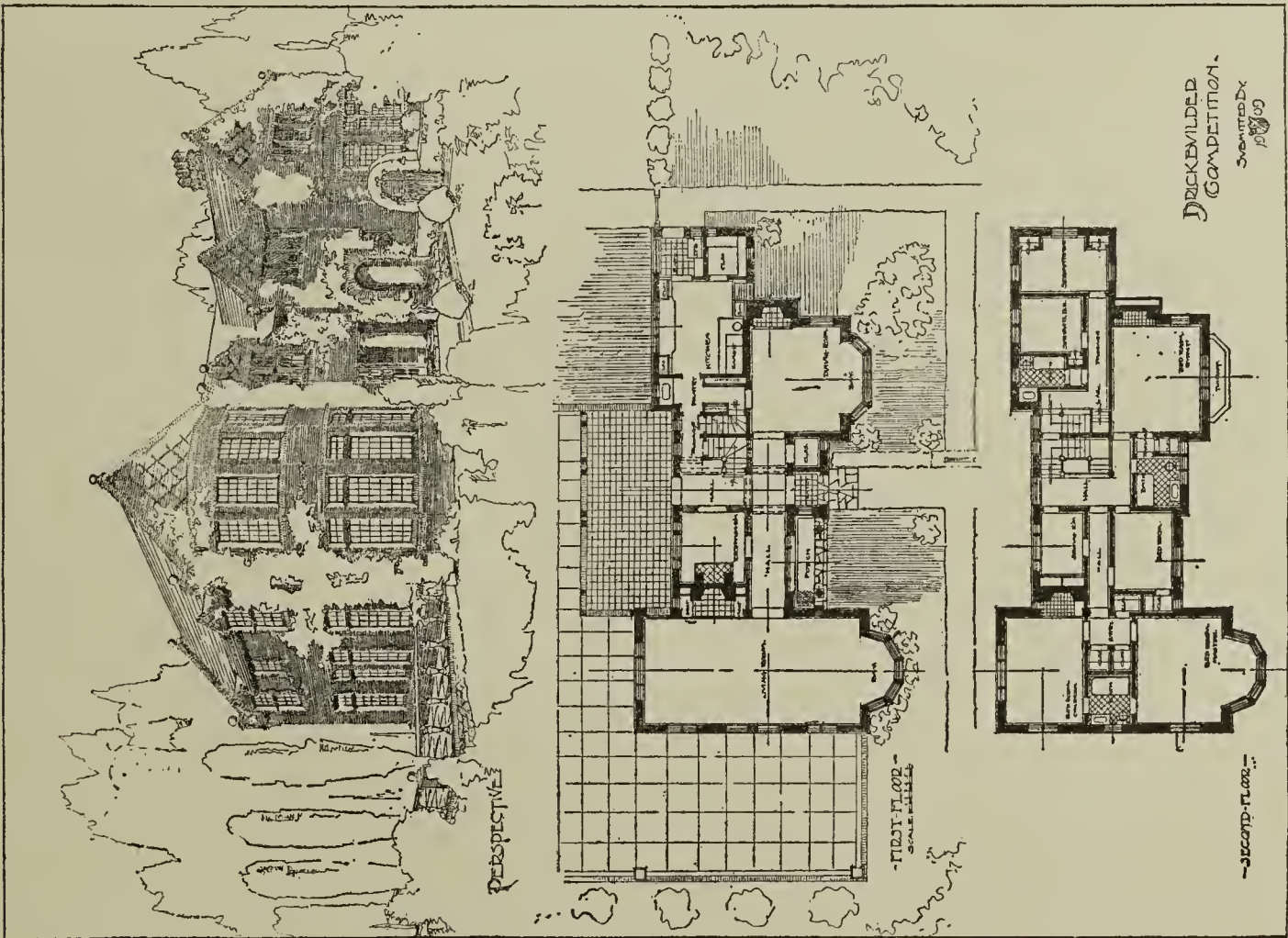
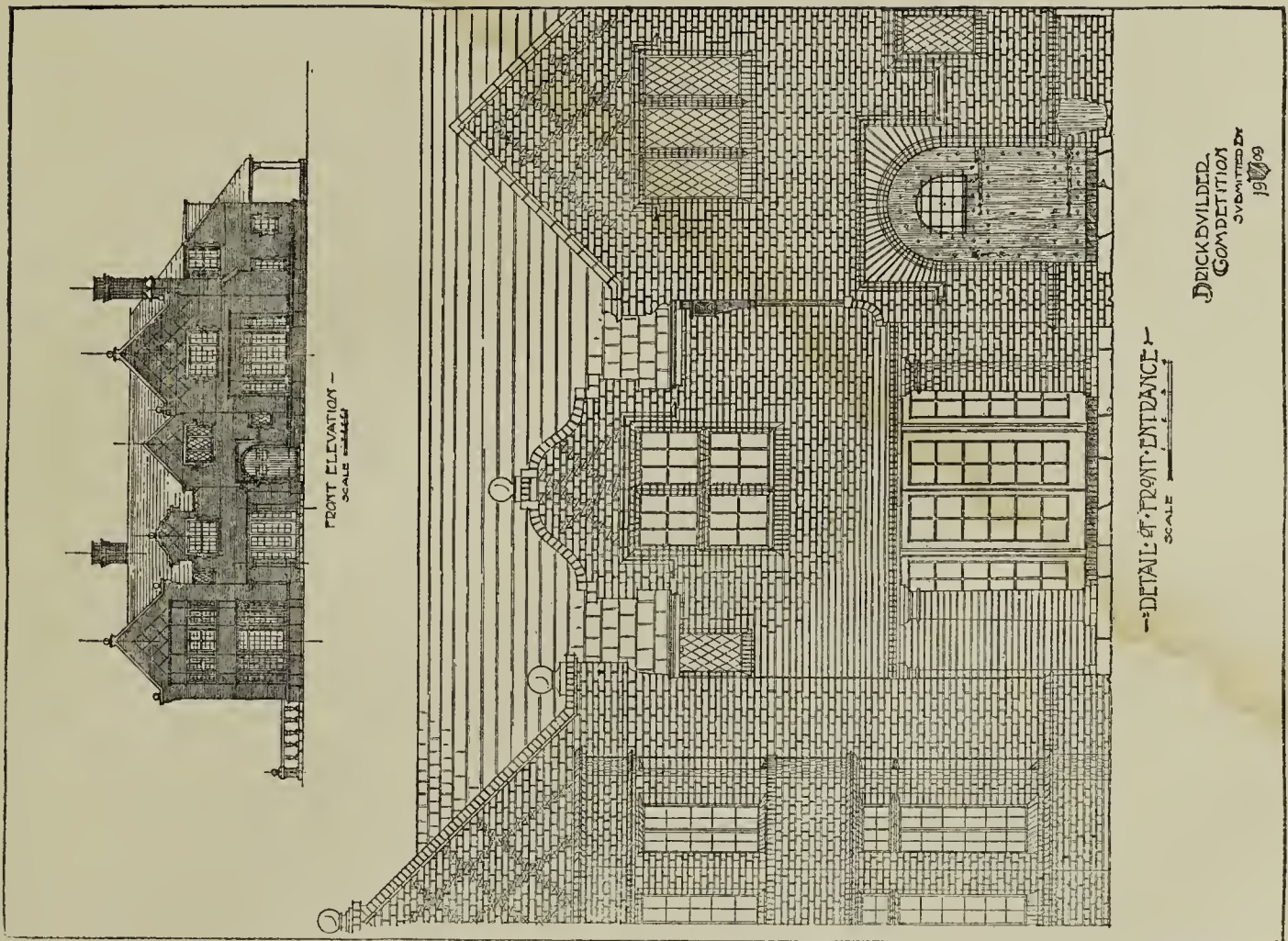
• BRICKBUILDER •
• COMPETITION •
19

SCALE OF DETAILS
ONE-HALF INCH EQUALS ONE FOOT

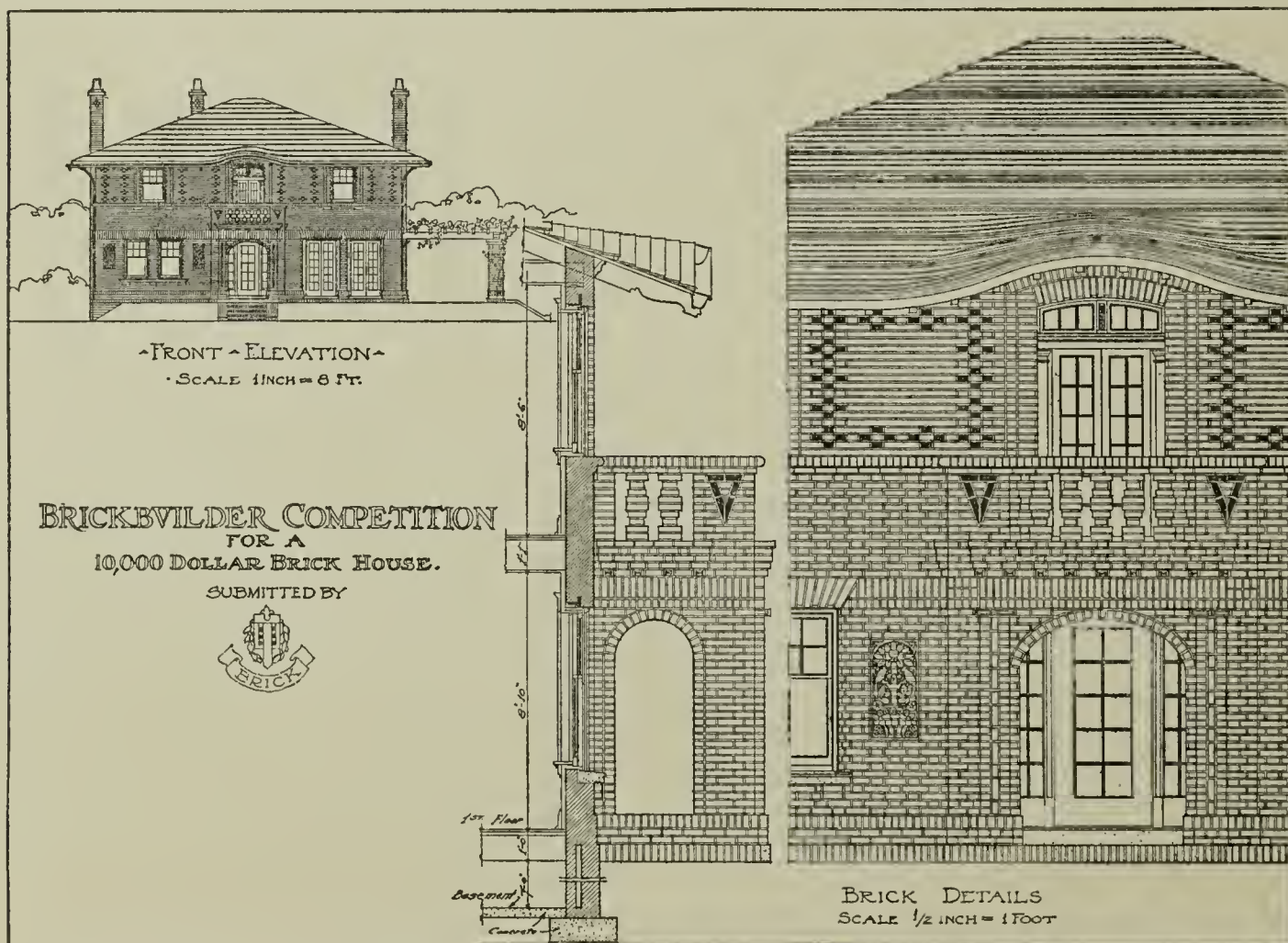
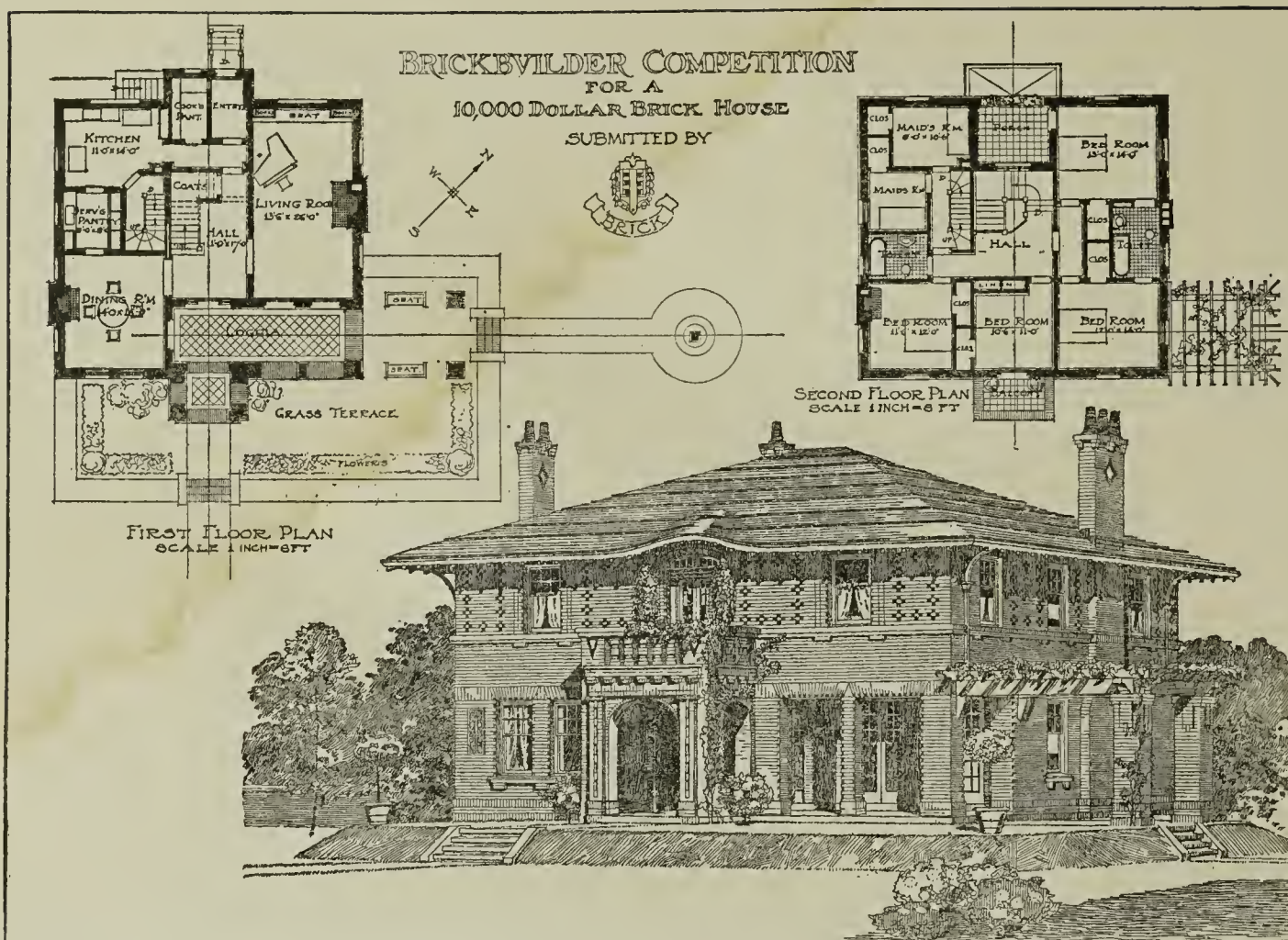
- EXPLANATION OF SYMBOLS
- COMMON BRICK
 - PAVING BRICK
 - PAVING BLOCK BRICK
 - PLASTER
 - WOOD
 - IRON
 - EARTH

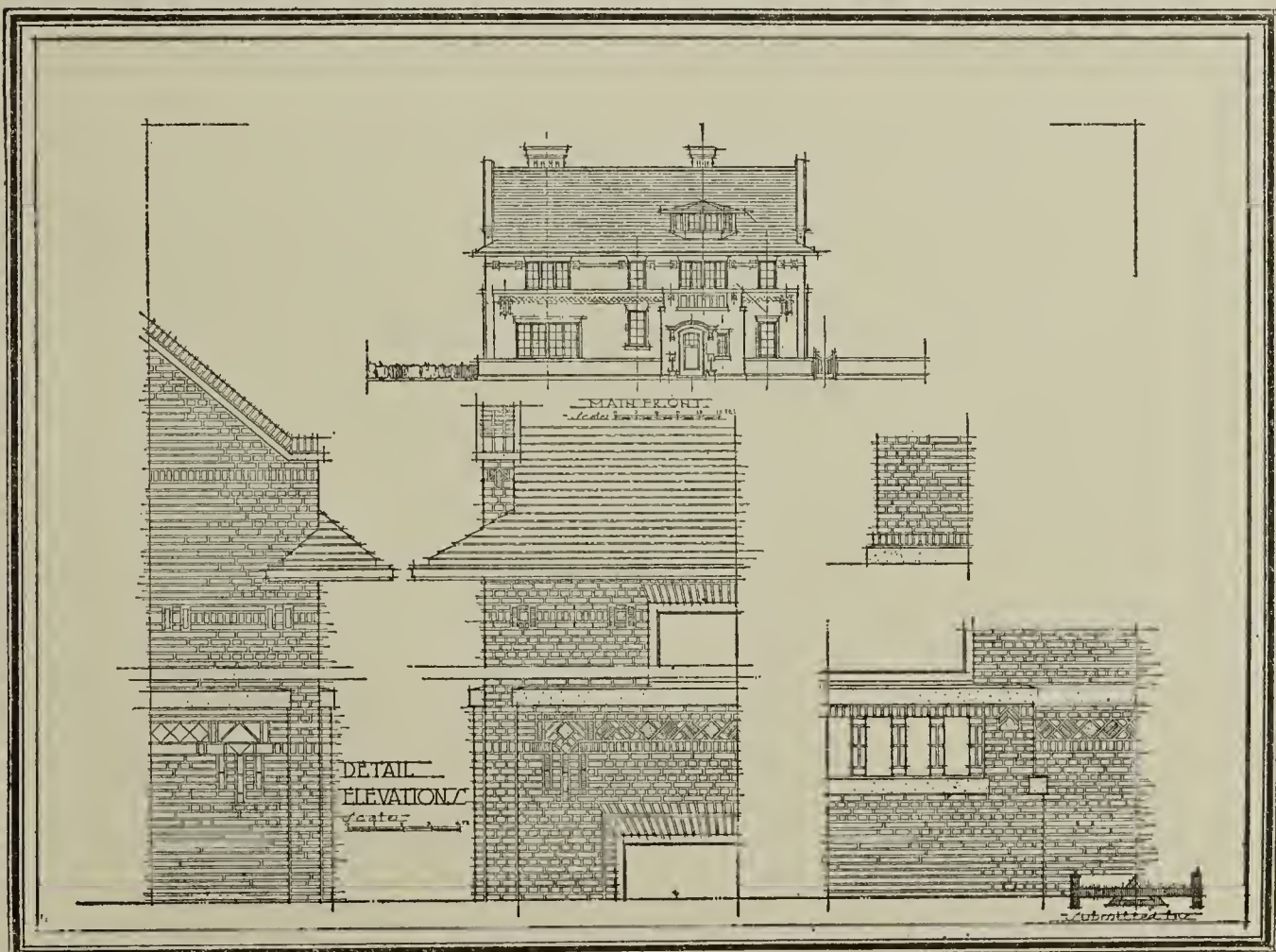
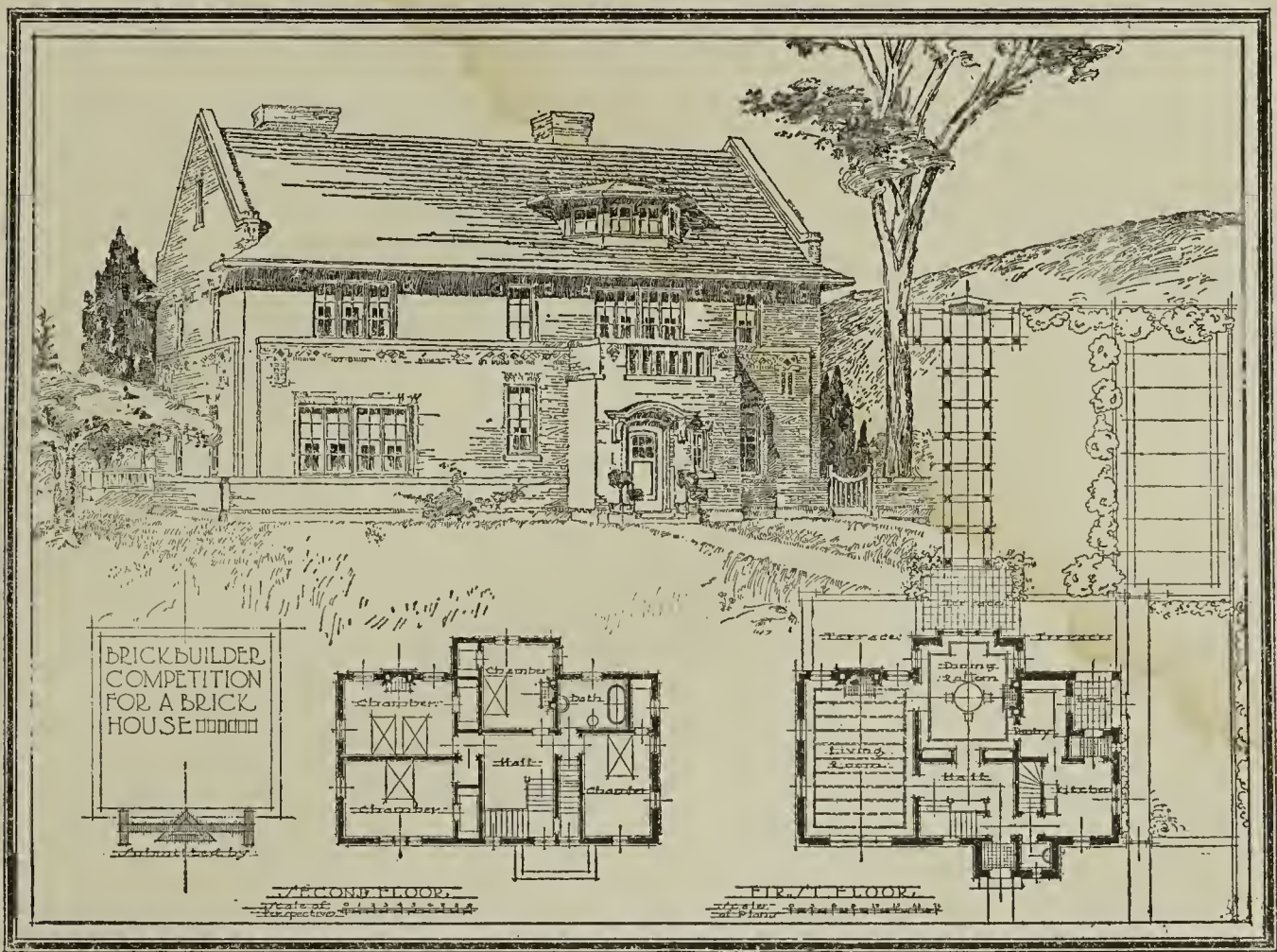
DETAIL OF WALL OF LIVING ROOM PAVILION

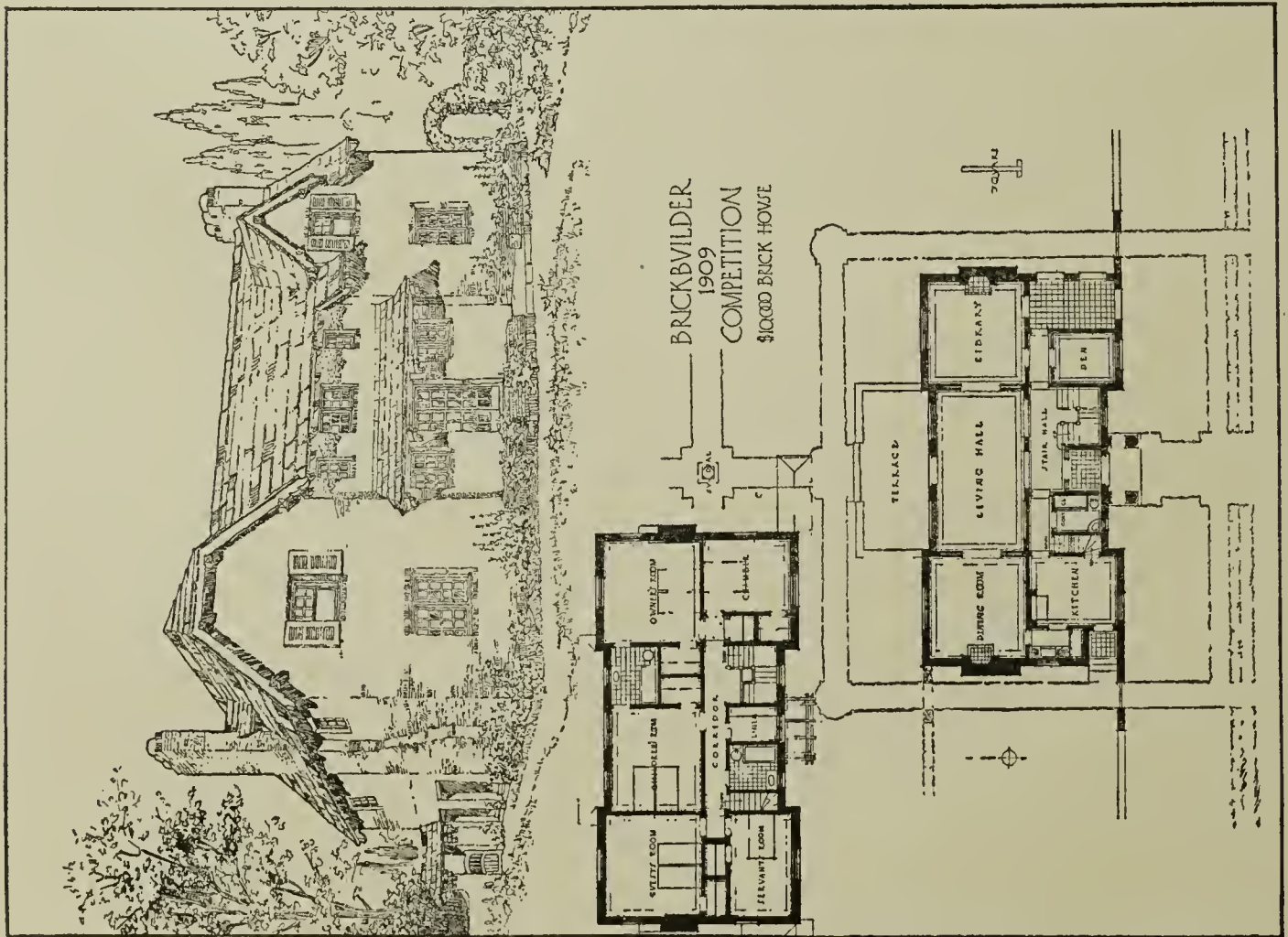
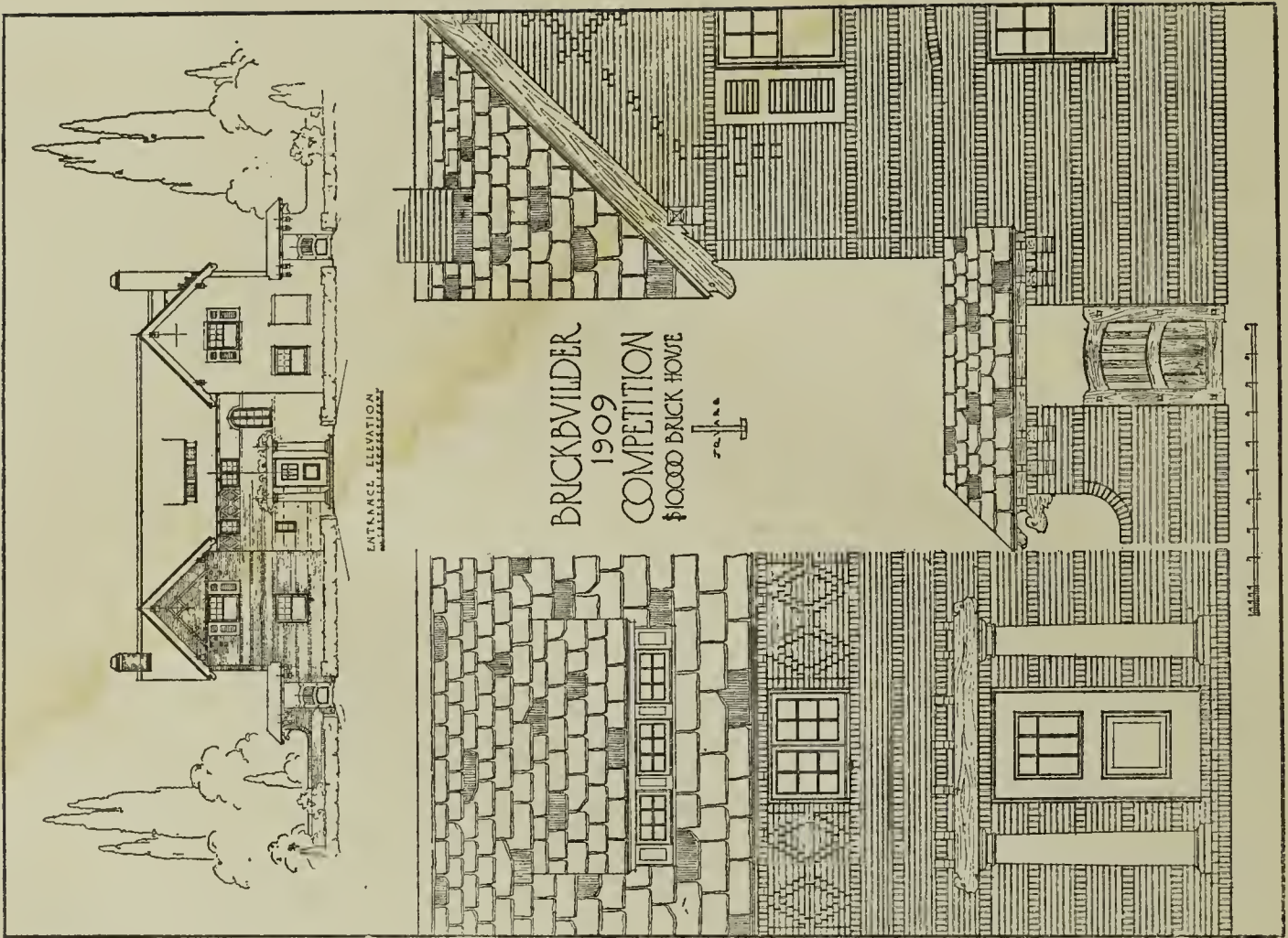
•PROFICIENDI • STVENOSVS •



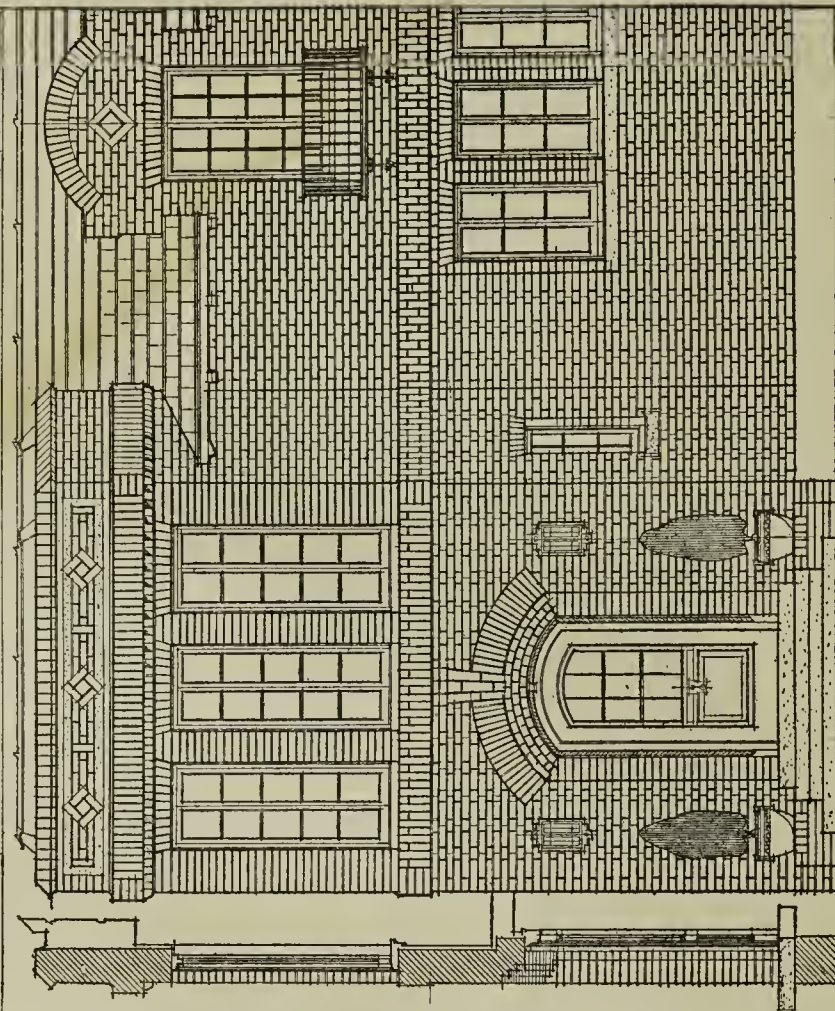
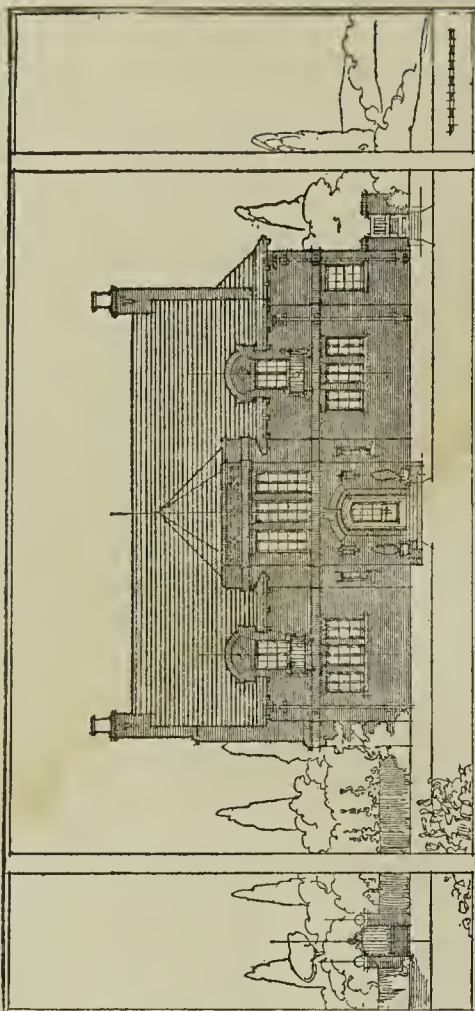
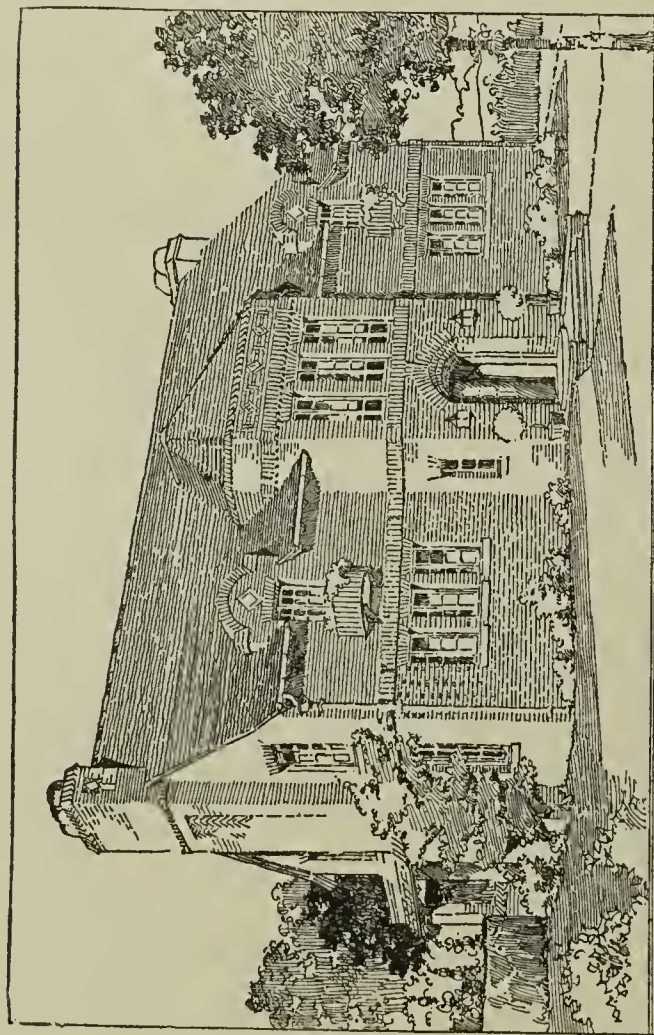
DESIGN WITH DETAILS BY W. S. BESSELL
1170 Broadway, New York, N. Y.



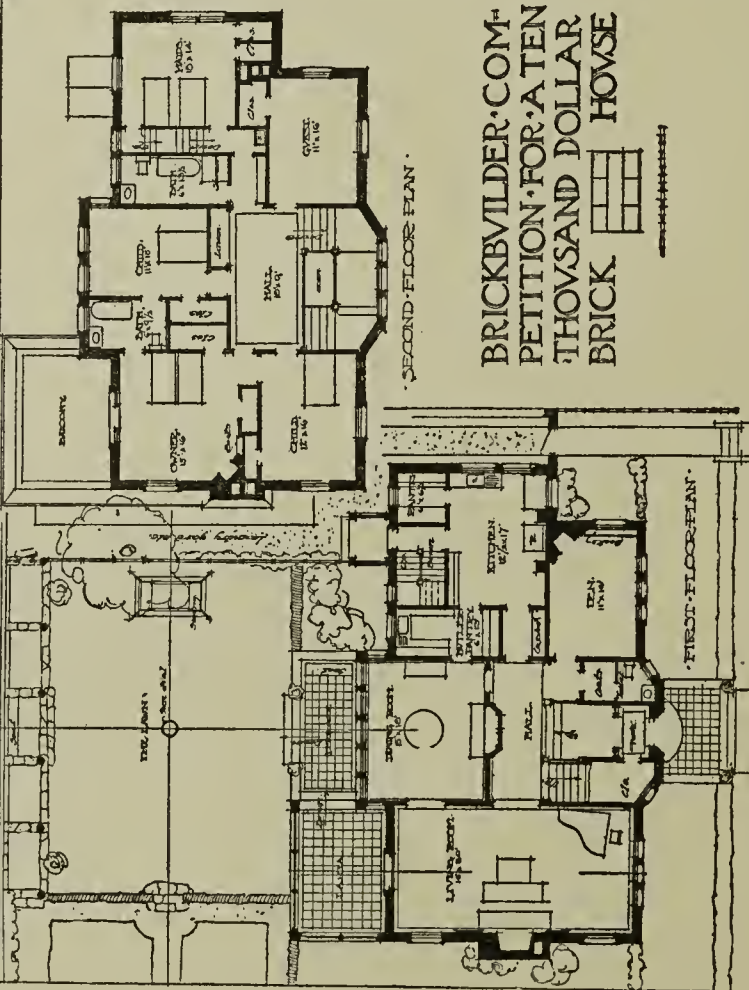




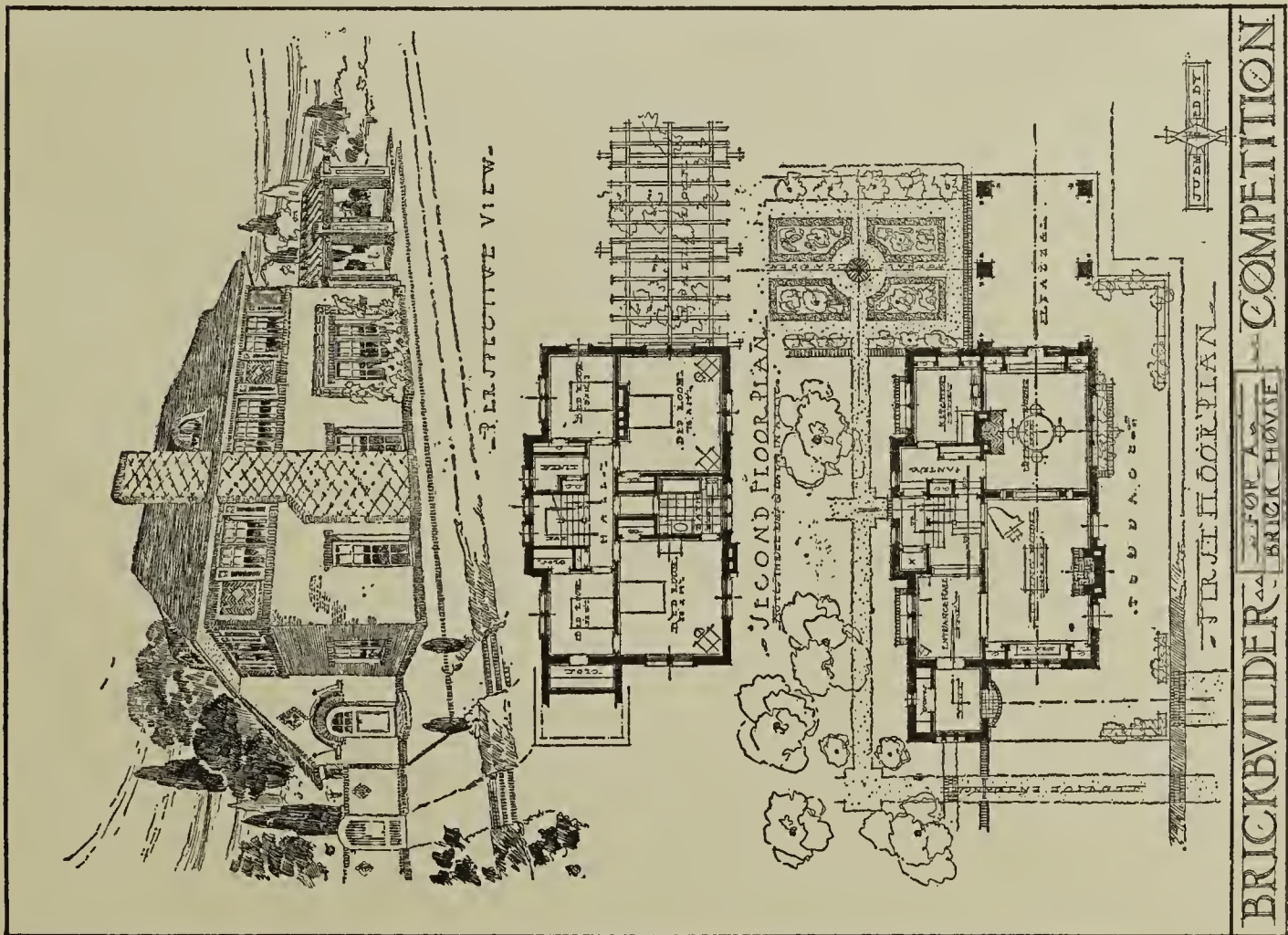
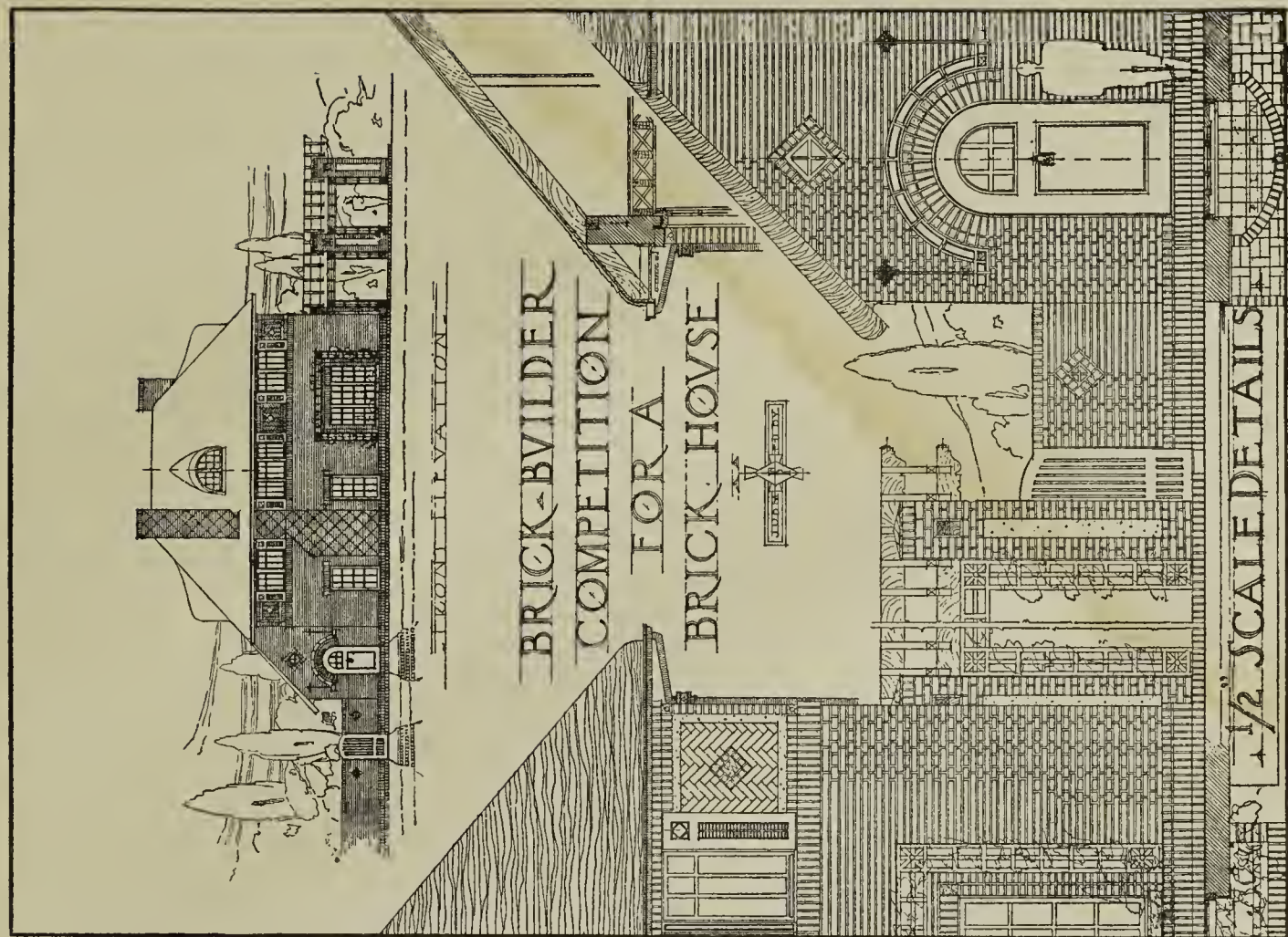
DESIGN WITH DETAILS BY CRAIG AND CLARKE
170 Fifth Avenue, New York, N. Y.



DETAIL

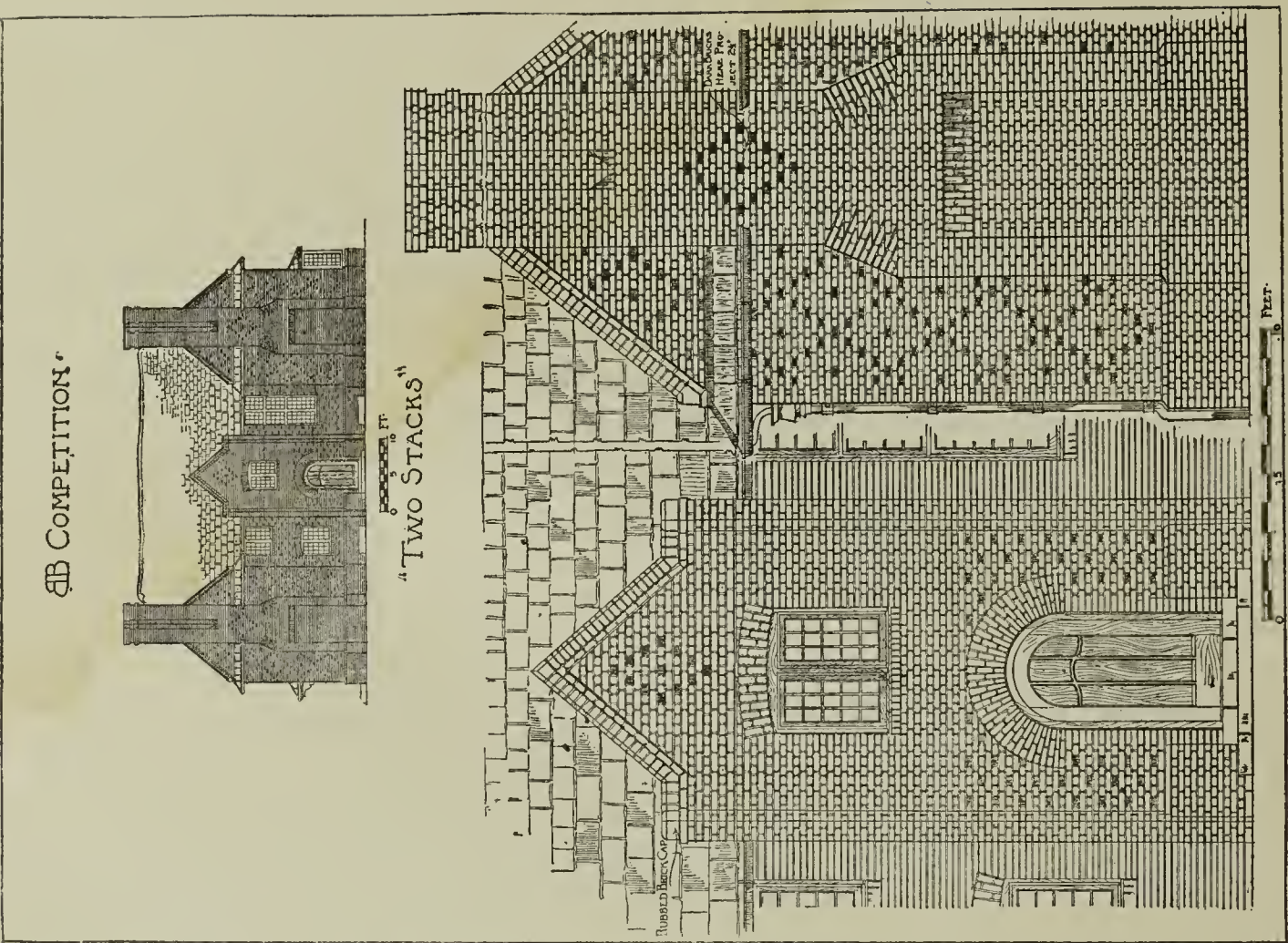


DESIGN WITH DETAILS BY HARRY G. MUEHLMAN
58 Lafayette Boulevard, Detroit, Mich.

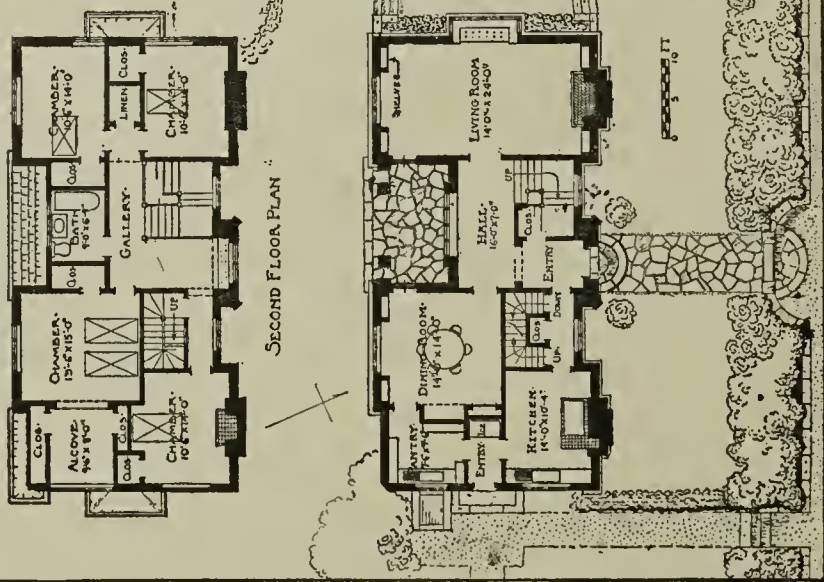


DESIGN WITH DETAILS BY NORMAN B. BAKER
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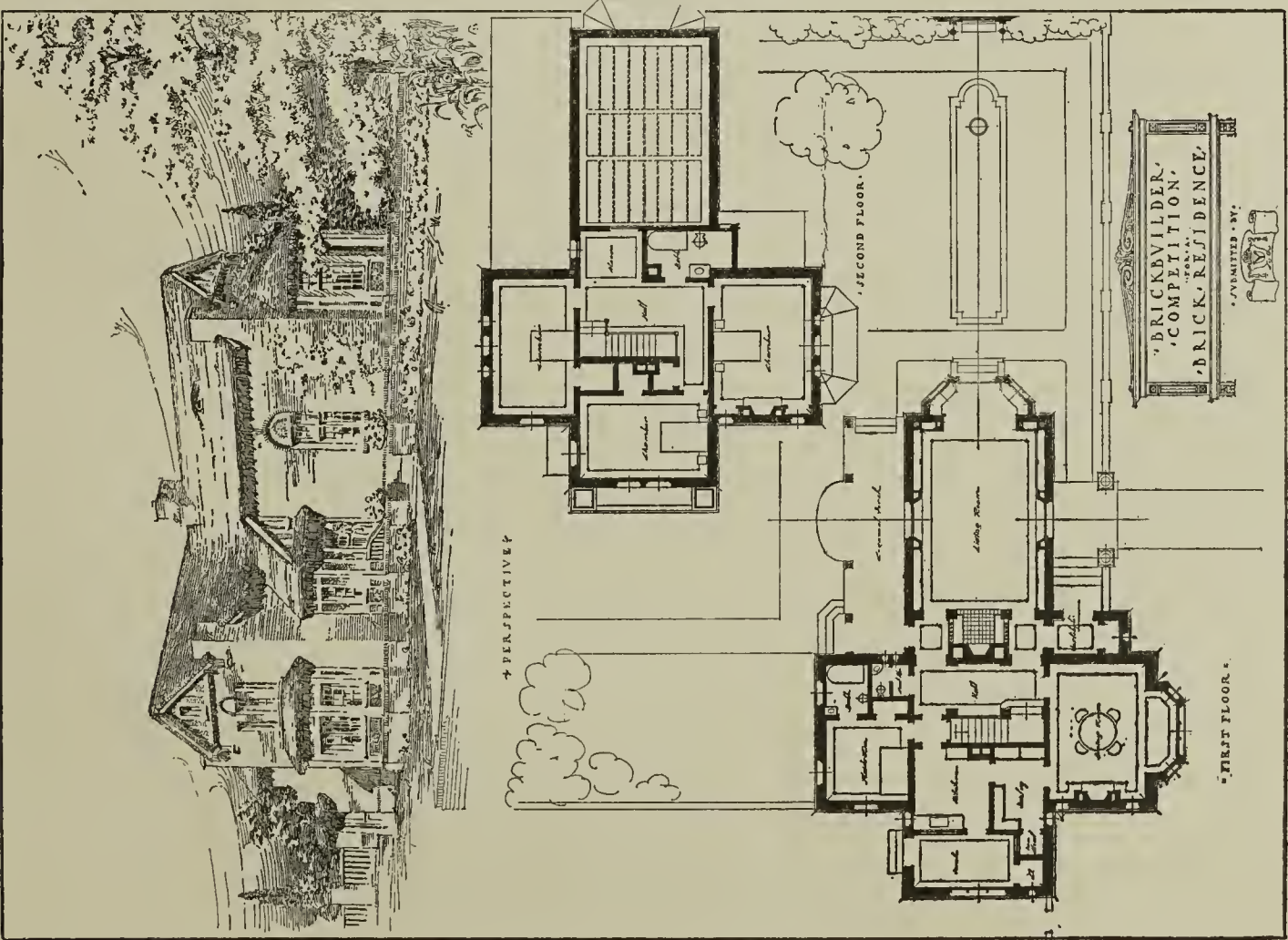
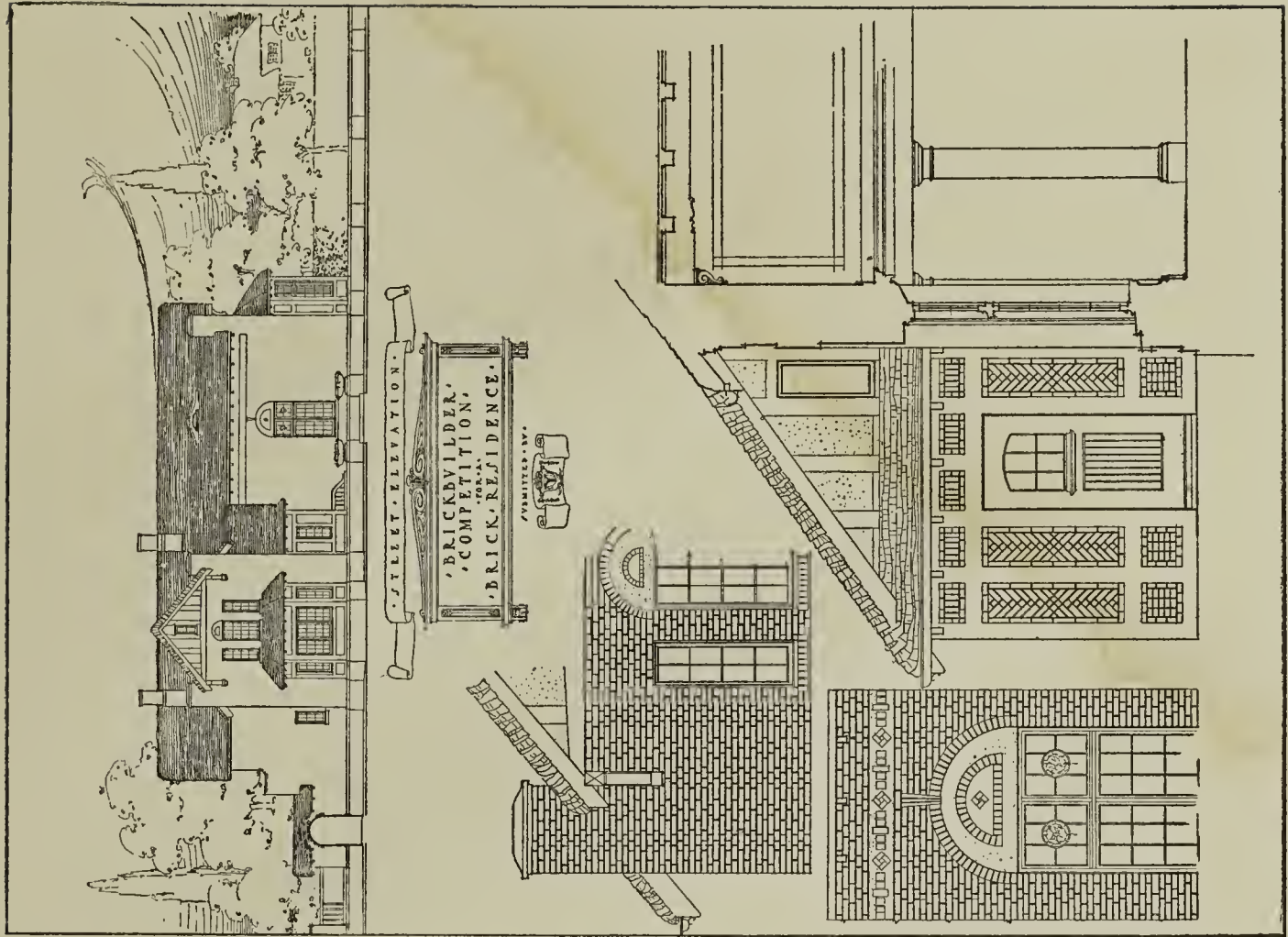
A detailed black and white woodcut illustration of a large, two-story house with a steep gabled roof, multiple windows, and a chimney. The house is surrounded by lush trees and foliage. A small inset diagram in the bottom right corner shows a simplified floor plan of the house.



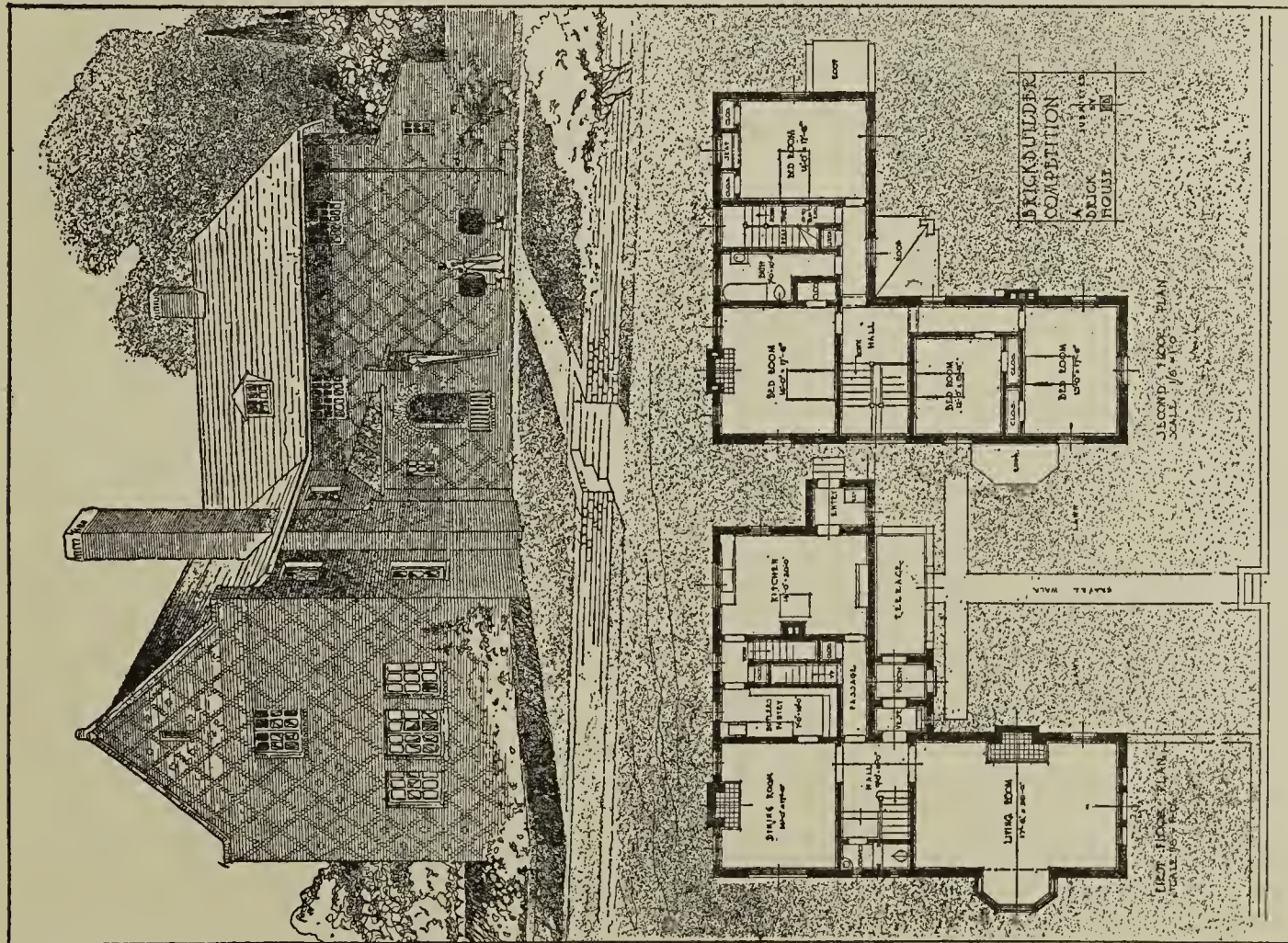
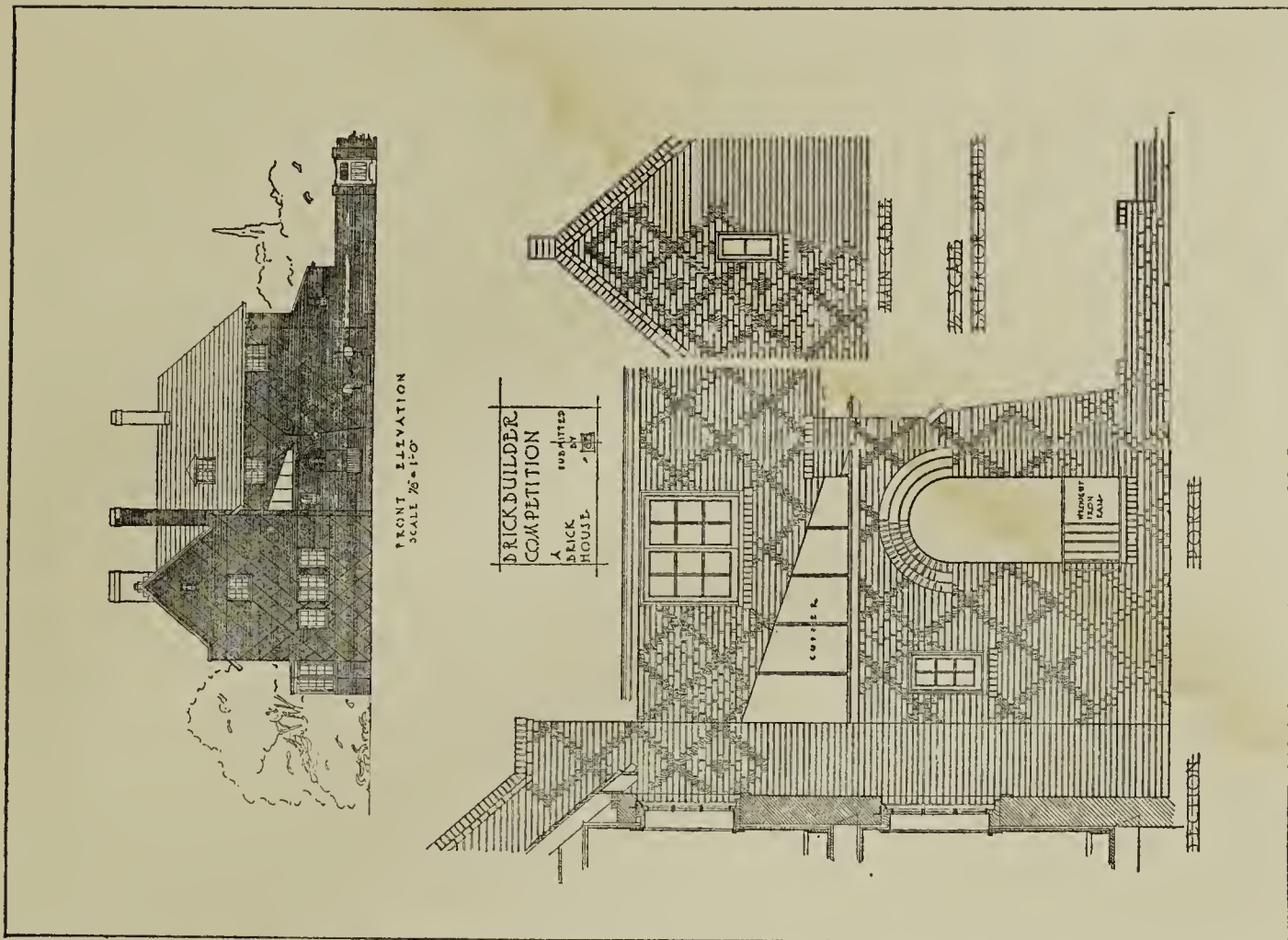
"TWO STACKS."
A BRICK HOUSE OF MOD-
ERATE COST DESIGNED
FOR THE BRICKBUILDER
COMPETITION.



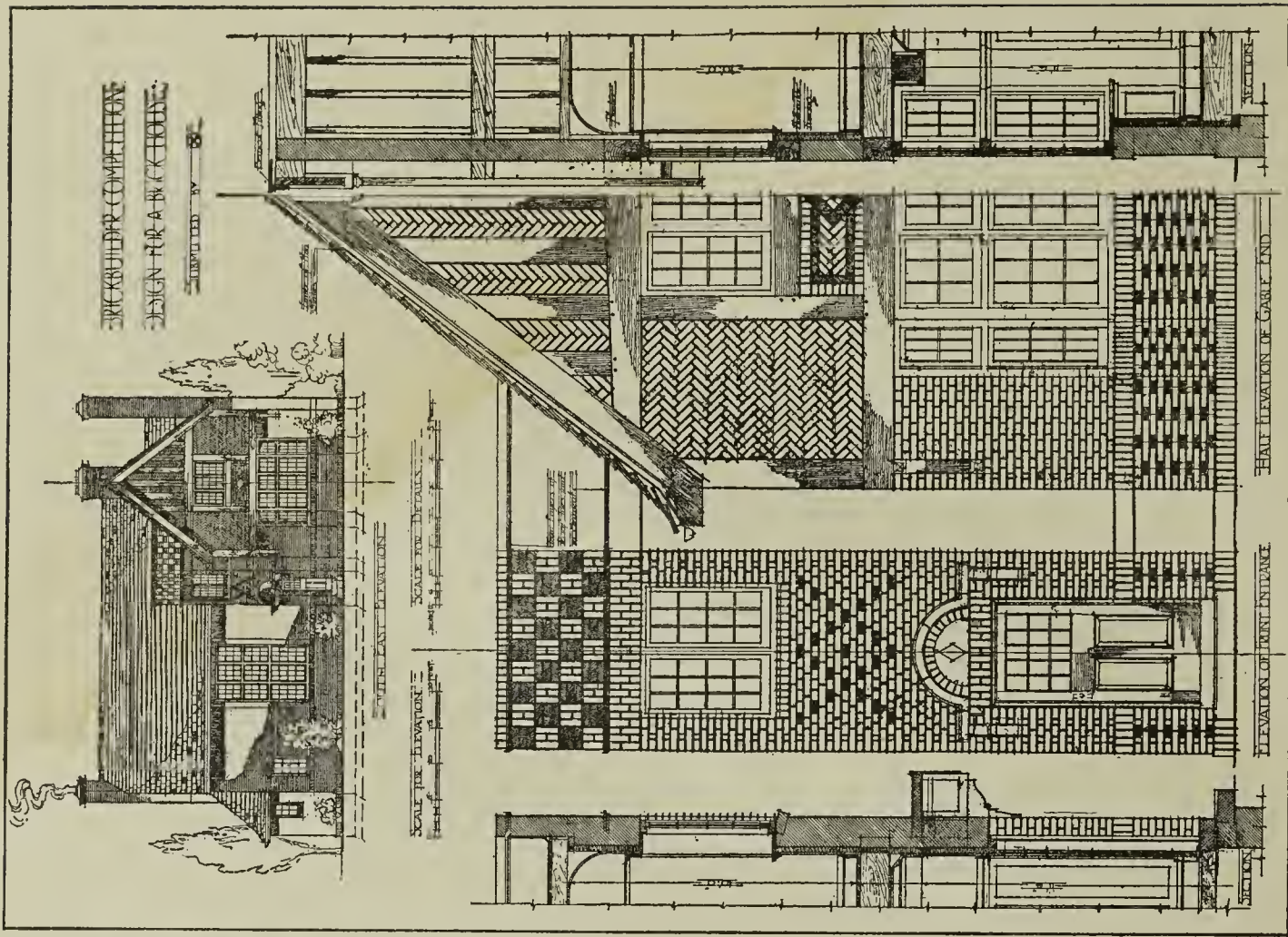
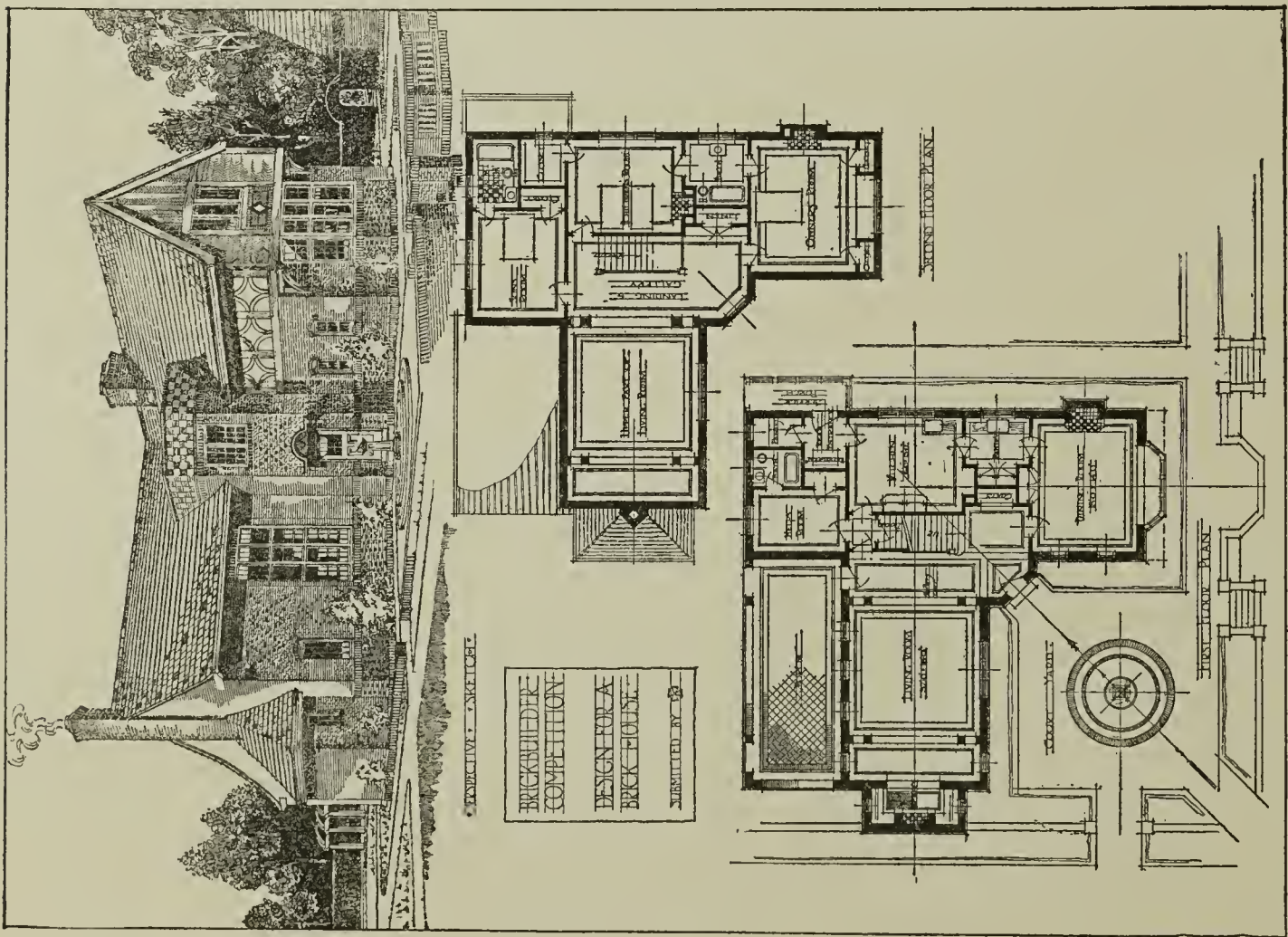
DESIGN WITH DETAILS BY WILLIAM W. CORDINGLEY
Chestnut Hill, Mass.



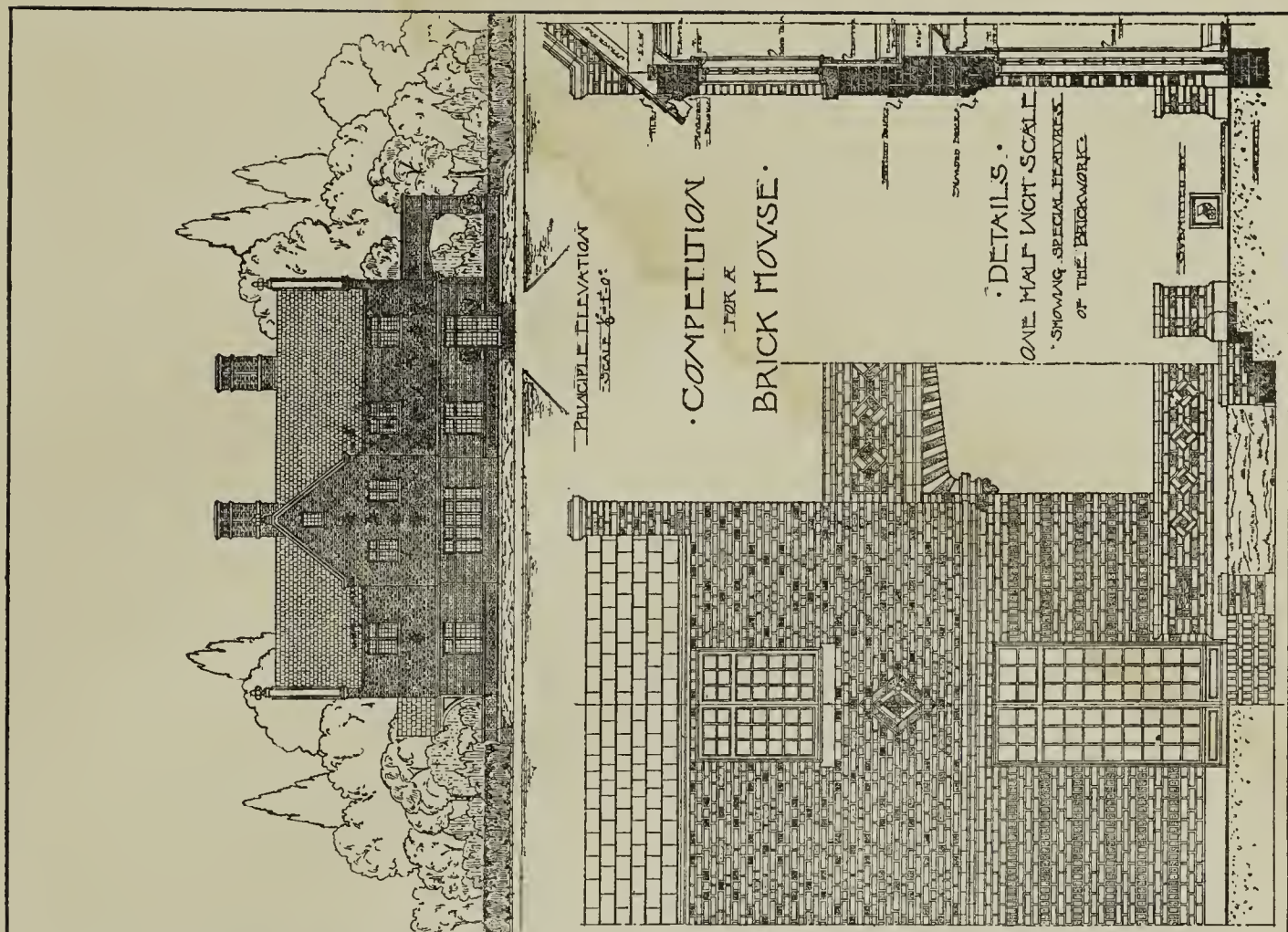
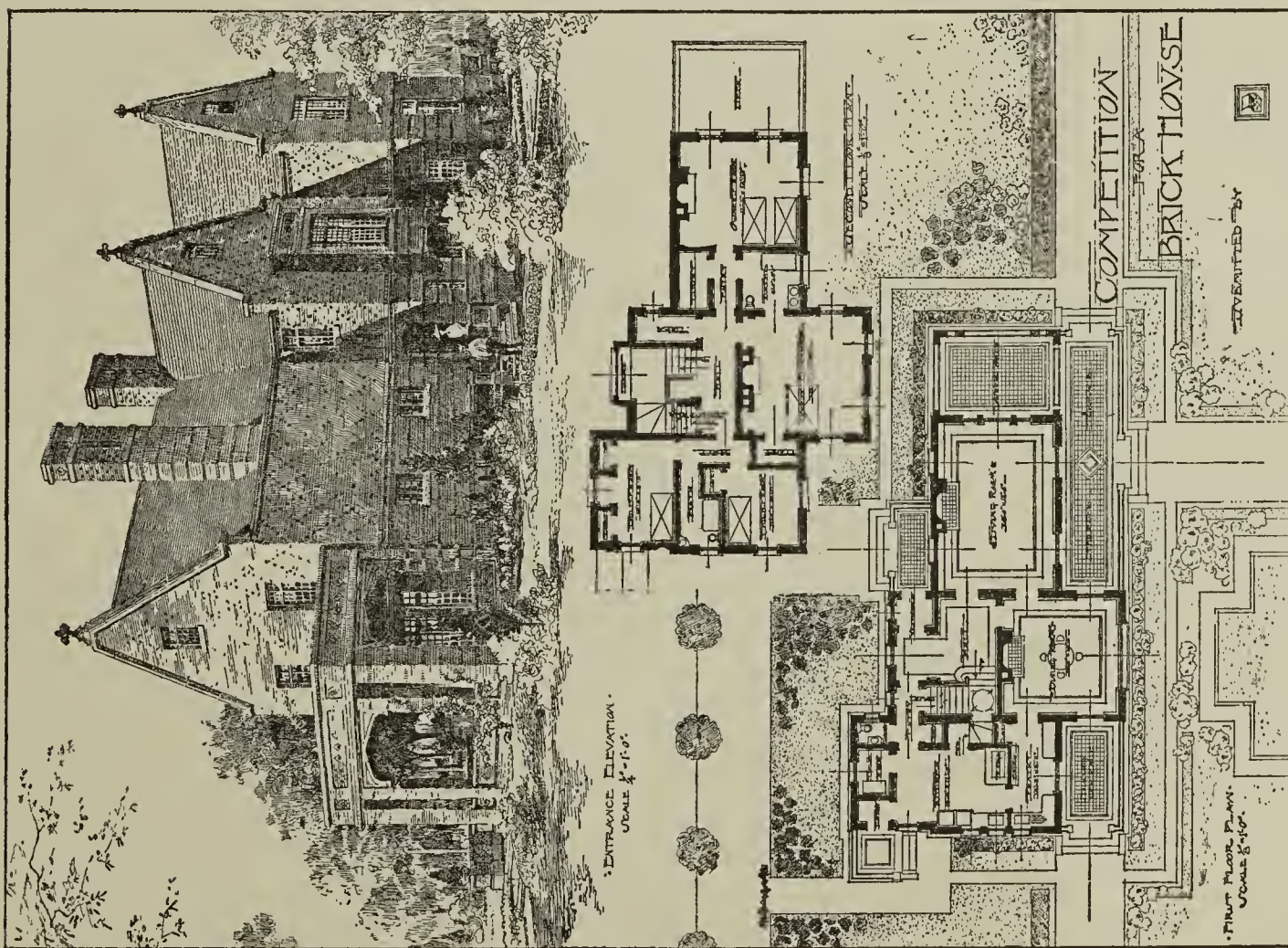
DESIGN WITH DETAILS BY DAVIS AND WITHEY
418 Security Building, Los Angeles, Cal.



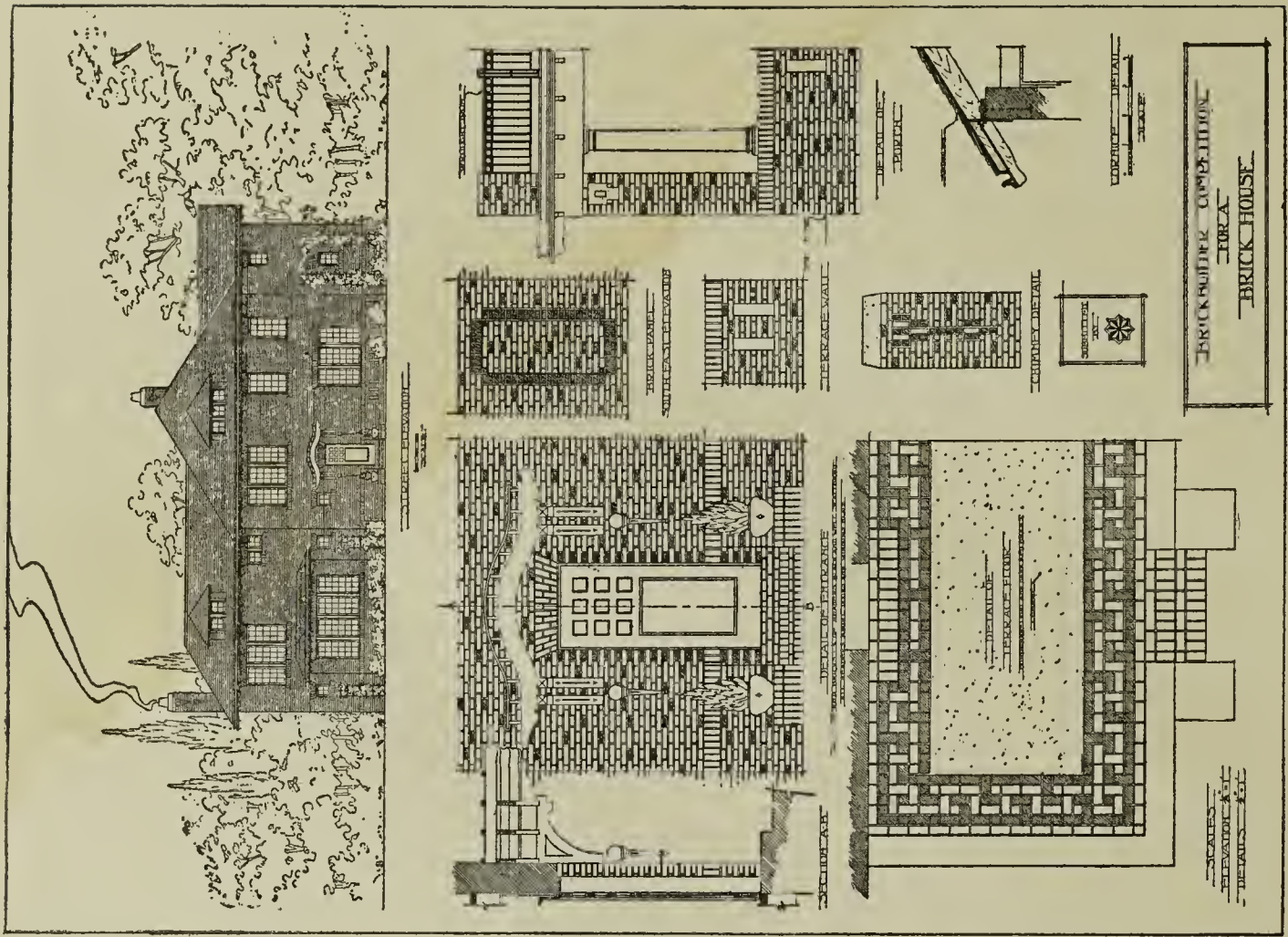
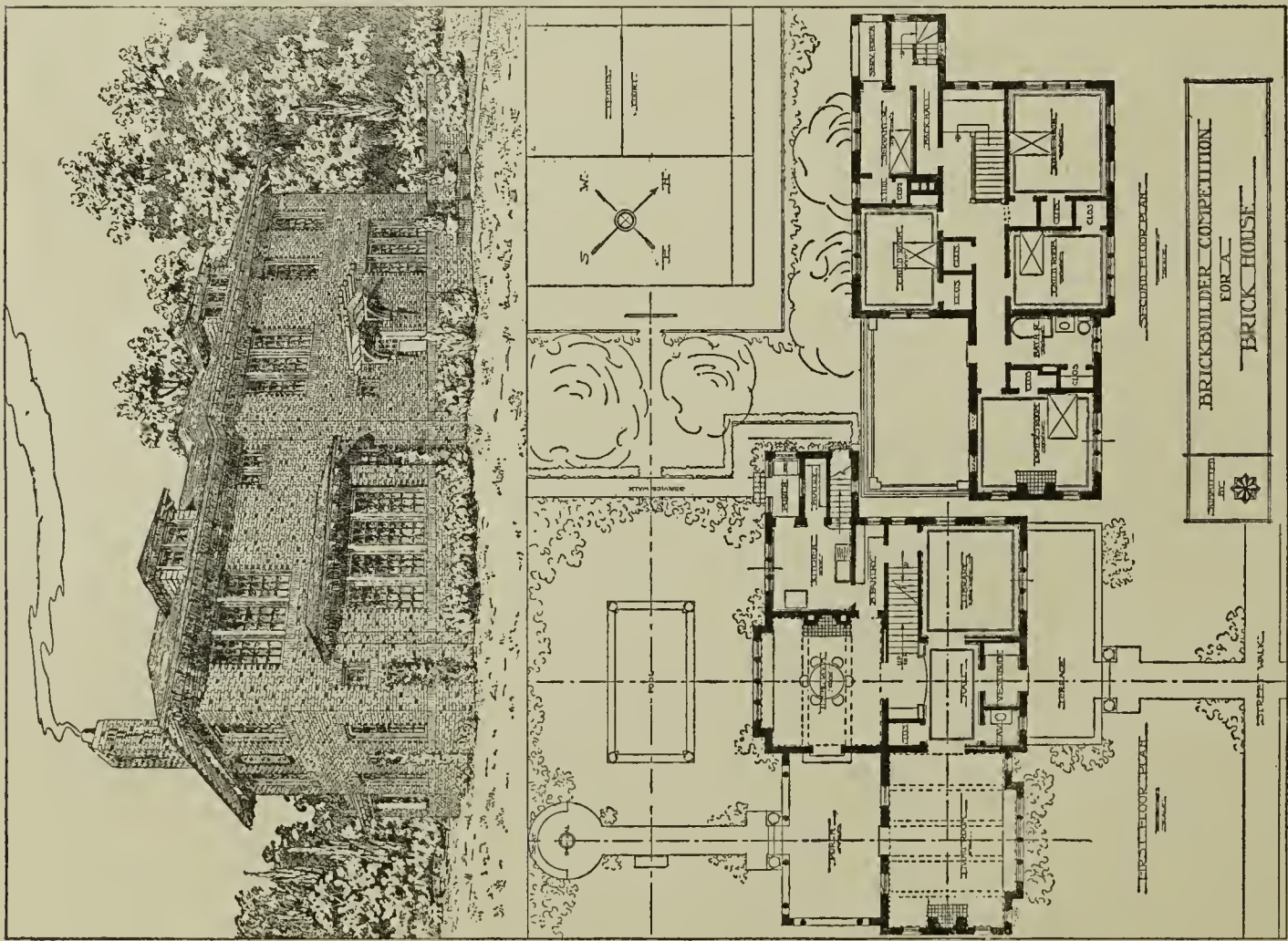
DESIGN WITH DETAILS BY FRANCIS D. BULMAN
122 Ames Building, Boston, Mass.



DESIGN WITH DETAILS BY A. R. WIDDOWSON
124 Carl Street, San Francisco, Cal.



DESIGN WITH DETAILS BY PHILLIPS AND INGALLS
103 Park Avenue, New York, N. Y.



DESIGN WITH DETAILS BY RAMON SCHUMACHER
1703 Francis Street, St. Joseph, Mo.

The Worth of a Brick House

BY WILLIAM D. AUSTIN

BRICK as a building material for modest domestic architecture, either from an erroneous idea as to its excessive cost or a thoughtless inappreciation of its æsthetic qualities, still lacks the vogue it should have by virtue of its merits. It is hoped these merits may be made more apparent after consideration of the arguments which it is the purpose of this article to advance.

We have pretty well outgrown the desire for and delight in shingle and clapboard houses, and probably few would select these materials if allowed an unhampered choice. A plastered wooden house is more worthy of admiration than a shingled contrivance — conveys more markedly the sense of permanence and stability, and thereby acquires a dignity which the other can never achieve. But brick can be made to express all these emotions even more pronouncedly and to appeal — and this is its unique distinction — to the interest and sympathy of mankind. In short, it is a more vital and human material and as such should be, pre-eminently, the medium adopted by the artist-architect to aid him in evoking through his finished product certain spiritual emotions in the mind of the spectator, or, in other words, in producing a work of “fine art.”

The methods employed in any of the branches of the fine arts to attain the same results constitute “technique,” and must be based on the knowledge of and adherence to fundamental human instincts or laws. Proportion, rhythm, contrast, crescendo, climax, accent, are some of these universal, inherent (though often undeveloped) instincts which must be recognized and satisfied in order that complete expression shall be achieved, whether by the poet, painter, musician, sculptor, or artist-architect. Each in his peculiar medium, which is his language, strives to express some spiritual emotion; and architecture, as a fine art, as distinct from its utilitarian aspect, is only such in proportion as it reaches this result. Whether the attempt be successful or not depends upon the taste, personality, and technical skill of the author.

Now the artist-architect has for his medium certain building materials —

in the combining of which he seeks to express qualities such as grandeur, dignity, charm, tenderness, sparkle, playfulness, etc., and his taste and feeling must dictate to him which quality or qualities shall be emphasized in any particular structure.

What, then, does he wish to express; what *should* be the psychological qualities stamped upon and proclaimed by a building for human habitation — a house? Not grandeur, certainly, but quiet dignity, hospitality, some playfulness, but not too much — permancence, stability, sincerity, comfort, peace.

To attain all this the medium is the first factor to be considered. What will aid him the most effectively? Brick, undoubtedly, and for this reason:

Among the inherent mental instincts referred to there is one which may be said, perhaps, to include them all, or at any rate to permeate them all, and that is the pleasure derived from the evidence of human action controlled and inspired by thought. This is the first essential and *sine-quâ-non* of any work of art as distinguished from natural beauty. The greater the evidence of man's work and thought the greater the pleasure. Consider that each and every unit of 75 cubic inches of burnt clay in a simple brick wall has been selected, inspected, approved, and patted to rest in its proper place by the brain and hand of a man. Is there not evidence here of good, conscientious, interested thought behind the act? The very smallness of the unit but enhances the human interest of it all. Humble as the work is, it allows of no let-up in the exercise of mental qualities — it necessitates a constant, discriminating thought. Can as much be said for the ordinary laying of shingles or the smearing on of innumerable square yards of plaster?

And this is not all. The pleasure and satisfaction caused by the finished wall is intensified by the realization that the material itself — every individual brick — is the result of man's immediate handiwork. Think again of the shingle as it is manufactured, or of the barrels of cement and casks of lime. Do they arouse as much vital interest?

So the combination of the brick as made, and as laid, even in a perfectly simple wall, appeals more vividly than any other building material to the human sympathy and appreciation — and somewhere in this connection the word "tender" never seems inappropriate.

And we have been considering a simple brick wall in the building of which only the minimum of thought, speaking comparatively, has been required. How much more is necessary in contriving the multitude of unusual and

charming combinations possible with this material — different bonds, color tones with different makes of brick and tints in the mortar, panels, patterns of infinite variety, borders, inlays of tiles, terra cottas, or marbles.

The more complex it is, the more speaking, human, vital it becomes. Regarding such work objectively we find an inevitable texture acquired without much conscious effort. The tiny blocks, each surrounded by a border of gray or white or soft yellow, are bound to melt and blend into a total color scheme, which may be a cool, misty pink, or a warm red, like the effect of strong sunlight on the wall, or both effects may be in the same wall, according as one uses different colors and proportions of joints to bricks. Such colors and tones cannot be matched by any single material, except perhaps marbles, and certainly no paints or stains can possibly rival them.

Is it, therefore, any wonder that the artist-architect, dreaming of the spiritual emotions he wishes to evoke in the potential home, should begin by selecting for his main structural and æsthetic purpose such a human, friendly, and democratic material as brick?

There remains the practical question of expense. We will imagine that every one is now feverish with desire to build in brick, but is deterred by the imagined cost. This is a bugbear that can easily be dispelled.

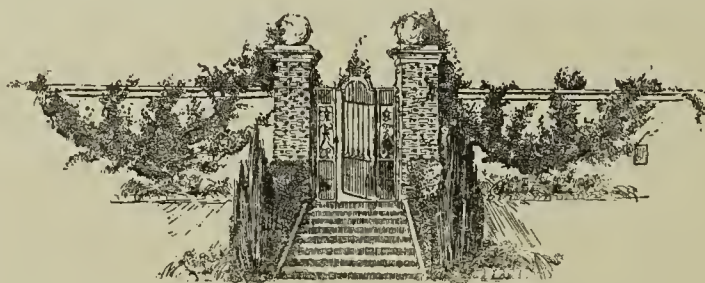
Take, for instance, the little brick house which is illustrated on page 9, and of which I was the designer. Here the exterior walls are 8 inches thick, with wooden furring strips against the inner surface, on which the lath and plaster are applied. The color contrast effects on the outside are obtained by means of plenty of white window frames, sashes, and trims brought out flush with the face of the brick. There is no occasion for stone window sills, the heavy wooden sill answers the purpose structurally just as well and æsthetically better. The cost of this brickwork, including the necessary furrings and the somewhat more expensive window frames and finish required, would be about \$1,200. The exterior walls, if in frame with shingles or clapboards, would cost about \$600 less, and if in frame with metal lathing and cement plaster, about \$500 less. In other words, if the total cost of the house in brick is \$10,000, the saving in wood would be six per cent and in cement plaster five per cent.

The figures here given are based on carefully made estimates which were obtained from reliable contractors, and, generally speaking, represent the comparative cost of wood, stucco, and brick walls.

Need more be said? Who, for such a paltry economy, could elect to build the cheaper house when it is realized that the cost of painting and repairs on it alone every year would more than equal the interest on the money thus ignobly saved?

Let us pay the tribute it deserves to that imperishable material, which for ages in all great civilizations has been recognized as the medium by which the builders most surely and sympathetically have given their message to mankind.

We, of to-day, must not put the stamp of decadency upon this twentieth century by turning from this noble material to others of baser origin.



The Relation of Brick to Fire Risk, Maintenance, and Investment

BY HENRY STERLING CHAPIN

THE destruction of life and property in America by fire is appalling, and is not equaled in any other country on the globe. In the year 1907, an average year, property to the value of \$215,084,709 was wiped out, and 1,449 persons lost their lives, while 5,654 were injured. The property loss, added to the cost of maintaining expensive fire departments, and the net cost of insurance, totaled over \$456,485,000 — a tax upon the people exceeding the total value of gold, silver, copper, and petroleum production in the United States for that year. Furthermore, it equals the real value of any one of the states of Florida, Idaho, Delaware, Maine, or half a dozen other states. If any one of these states were devastated by a storm which would wipe out every particle of real property the whole world would throw up its hands in horror at such a condition; yet every year, merely because it is distributed throughout the year, we take no thought of the sum total of these terrible catastrophes by fire. These facts are quoted from the United States Government Reports.

These Government Reports further show that wooden construction is responsible for the greater part of this loss, even in cities where wooden buildings are relatively scarce; also that it is responsible for the great majority of fires that spread beyond the buildings in which they originate.

The National Fire Protection Association says of frame buildings: "The conflagration hazard due to such construction is the most serious problem with which we have to contend."

In Europe the prevailing type of construction is brick. In America it is wood. In Europe the annual fire loss per capita is 33 cents. In America, notwithstanding the fact that our fire departments are in all respects superior, the loss is \$2.51 per capita — nearly eight times as much as Europe.

Since this tremendous loss is due in a large measure to wooden construction, the only relief for the American people lies in the elimination of wood.

The popular impression that wood is the cheapest building material is wrong. In these days the first cost of wooden construction is only slightly less than that of brick, and the difference is soon wasted through the inherent weaknesses of wood, of which there are many.

The house of wood decays — the house of brick does not.

The house of wood needs frequent painting — the house of brick does not.

It requires a larger heating plant — more coal — to heat a house of wood than it does to heat a house of brick.

The cost of insurance is higher on the house of wood than on the house of brick.

A house of wood rents for less than a house of brick.

At the end of ten or fifteen years a house of wood — eliminating the value of the land — will usually sell for much less than its first cost.

At the end of even fifty or one hundred years the house of brick — with reasonable care in the meantime — is still as good as the day it was built.

Not long ago in a town located near New York City experts were asked to appraise two houses — one of wood and one of brick. The house of wood was appraised at a considerable loss as compared with its first cost because of natural deterioration and the certainty of the ever-increasing expense for repairs. The brick house was appraised at more than its original cost because it was practically “as good as new” and could not be duplicated for the original investment. This case is not cited because it is unusual — it is the rule.

A house built of brick will cost from eight to fifteen per cent more than one built of wood, depending upon its location and the kind of brick used. This, however, is only the first cost. At the end of a few years the house of wood, with its expensive maintenance, will have cost more than the house of brick.

However much the costs of brick and wood may vary in different localities, this basic principle is true practically everywhere: THE FIRST COST AND MAINTENANCE OF A WOODEN HOUSE EXCEEDS, SOONER OR LATER, THE FIRST COST AND MAINTENANCE OF A BRICK HOUSE.

To return to the question of fire risk: Even the non-fireproof brick house — one whose outer walls only are built of brick — presents great advantages over the all-frame construction.

Most fires start inside the walls from defective flues or electric wiring. Flames in the exterior walls of a wooden house spread rapidly and burst forth in many places at once. Fire cannot ignite the outer walls of a brick house. Should it originate in the floor spaces or interior partitions, it has little or no draft because the ends of the floor spaces are closed by brick, and the interior partitions, which are largely of plaster, are practically closed at the top and bottom by the flooring. The brick walled house is fire-resisting, insures early discovery, and burns so slowly that it gives time for rescue and the saving of property.

A house with brick walls located between two wooden houses has only its own internal fire risk, whereas a house with wooden exterior walls, similarly placed, shares the fire risk of all three.

There is no building material which combines all the qualities essential to a good house except brick. Brick protects against fire, does not deteriorate, needs no repairs, lessens the expense for heating and insurance. A brick house is the most comfortable in which to live — both in summer and in winter. Brick offers variety for architectural treatment — gives color and texture to the surfaces and grows old with ever-increasing charm. Brick is the best and cheapest material for beauty, for permanence, for durability. Brick alone embraces all these fundamental values.

When the people awaken to the truth of these vital matters they will abandon wooden construction and the American house will be the HOUSE OF BRICK.



TRADE MARK